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"Acting Influence on Writing," by Louis K. Anspacher

THE NEW YORK  
**DRAMATIC  
MIRROR**

OCTOBER 23, 1915

PRICE TEN CENTS



VIRGINIA PEARSON  
Vitagraph Star

Drama—Vaudeville—Motion Pictures



Moody, N. Y.



Moody, N. Y.



Moody, N. Y.



Moody, N. Y.

Principal members of the Irving Place Theater Company. From left to right: Arnold Korff, who recently gave a masterly performance of Hofreiter in Schnitzler's "Das Weite Land," Frau Jenny Falliere, Rudolf Christians, director of the company, and Fraulein Buchmann



Charlotte, chief figure of the ice ballet in "Hip Hip Hooray" at the Hippodrome, skates with a grace and skill that are, indeed, lovely to behold

White, N. Y.



Mrs. Brannigan, the boarding-house mistress in "Rolling Stones" (Beatrice Ingram) introduces Jap Walter (Arthur Aylesworth) to her attorney, Fulsom Rice (Frank Kingdon). Charles Brannigan (Harry Bradley) and Norma Noggs (Marie Carroll) are puzzled at Jap's abstraction

White, N. Y.



White, N. Y.

E. H. Sothorn and Charlotte Walker as the historians, Jeffery Pantom and Mrs. Guilford in "The Two Virtues," hold a conference over the latest product of their pens



White, N. Y.

Having become indifferent to the traditions of her faith, Rebecca Lusskin (Josephine Victor), the young Jewess in "The Bargain" chooses her Gentile lover (Eugene O'Brien) in preference to her proud and prejudiced father (Louis Calvert)

## PLAY PERSONALITIES





# THE NEW YORK DRAMATIC MIRROR



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No 1922

## HOW ACTING EXPERIENCE MAY AFFECT DRAMATIC WRITING

By LOUIS K. ANSPACHER

SEVERAL of the world's greatest dramatists never had practical acting experience. Others were in and of the theater all their lives, as actors or managers. It is difficult to generalize upon a topic of such scope; and any statement must be chary of including or excluding the exceptional individual. Some writers for the stage have needed acting experience. Others apparently have not. In the main, I should say that whether or not they needed acting experience depended largely upon what was lacking in their original equipment and training. If the dramatist comes to the theater from newspaper work, for instance, which in itself is dramatic, he is not likely to need the practical experience of acting, so much as a writer who begins as a novelist. In my own case, my training having been in Philosophy and Metaphysics, I had no equipment beyond my profound love for the theater, a love which was perhaps innate; but which owes its depth and fostering development to my wife, Kathryn Kidder.

One may say fundamentally, that any art profits by a knowledge and experience of any other art. The mediaeval painters ground their own pigments and varnishes. The famous old tapestry weavers dyed their own fabrics. More especially does any art profit by a knowledge of the technique of the art of its own interpretation; so one may say definitely that in two arts so closely allied as acting and dramatic writing, the knowledge of one helps boundlessly toward a knowledge of the other.

The whole of what is known as the *Commedia dell'Arte*, which flourished in Italy in the seventeenth century, was practically written by actors. A scenario writer posted up a bare plot of a story, commonly an intrigue of situation with the usual stock characterizations, on what corresponded to the call-board of the playhouse; and the actors improvised their own parts. True enough, their characterizations were in the main very conventional to the stage of that day. They included the old man, usually a miser, the poor lover, the intriguing comedy servant, the stupid rich fool, the languishing lady, the duenna, etc.; but the actors varied the monotony of the story by constantly adding and developing new personal elements out of their own individualities and personalities. With their wide experience of the public's sympathies, their knowledge of what appealed to the public, and how long the public's attention might be held, the actors adorned the simple scenario by contributing new elements of interest.

In the history of dramatic literature, from the old Greek times down to the present day, it has frequently happened that the actor was also the author. Aeschylus was reputed a fine actor, and played his own Prometheus. Tradition says that Shakespeare played the Ghost in "Hamlet" and Old Adam in "As You Like It." Moliere was the principal actor in his own company; and while the French Academy refused to honor him as a dramatic author until after his death, he was dear to the hearts of the great admiring public, as their best comedy character-actor. Goethe must have sensed the value of stage experience as an asset to dramatic writing, for he frequently appeared as an actor in Weimar, and was accounted a good comedian. Pinero, our

most splendidly equipped English dramatist, began his stage life as an actor in Sir Henry Irving's company. Gerhart Hauptmann acted for a while; and Sardou, it is said, might have been one of the greatest actors of his day, if he had not been hampered by his size. He was very short. Our own William Gillette began his stage life as an actor. So if we look back historically, it seems almost an axiom in dramatic literature that practical experience and a knowledge of the craft of acting helps boundlessly in the writing of plays.

After these mighty examples to illustrate my point, it is a far cry indeed to quote my own modest ex-



Marcus

LOUIS KAUFMAN ANSPACHER

perience as an actor and its effect upon my own writing; but as the question has been propounded to me, I shall answer it to the best of my ability.

I have been a public speaker for many years under my own name; and with paint on my face, and hidden behind the name of a French uncle, I have played parts on the stage in legitimate and also in vaudeville. As I think this acting experience has been of invaluable service to me as a writer, I hope this uncle will not reproach me when we meet on the other side of the River Styx.

I made my debut as Count de Neipperg in a revival of Sardou's "Madame Sans Gene"; and my last experience was playing Napoleon in my own play, "The Washerwoman Duchess," which I wrote for Miss Kidder, and which she played for two seasons. While in vaudeville I wrote "Our Children"; and acting has made very many things definite and clear to me.

For instance, no amount of literary or historical discussion can ever make me believe that Bacon had anything to do with the writing of the plays of Shakespeare. I am convinced that the whole of the controversy is futile. No man who lived his life away from the theater, and who scorned the appurtenances of illusion as Bacon did, could ever master even the bare exit and entrance technique of Shakespeare's plays. The library may teach us to analyze a character's motives in terms of the cold abstract philosophical intellect; but the theater is the arena in which a character's concrete emotions have their play. If Bacon had written the "Merchant of Venice," he would have motivated Shylock from an abstract principle of brotherly love, or the brotherhood of man. Shakespeare, the actor, knew better. He motivated Shylock's actions from a dynamic emotion of resentment and a passion about concrete definite outrages: "You spat upon my Jewish gaberdine"; and not from a philosophical principle.

You see, philosophy may make you *know* things; but the purpose of art is primarily to make you *feel* things; and an actor senses immediately the difference in value to an audience, between an ethical generalization and a dynamic emotion. You may ponder over one, but you can get your teeth in the other. Acting, in other words, helped me to make the philosophical and ethical thesis of a play implicit; as I have tried to do, particularly in the "Unchastened Woman." It aided me to deal with emotion that suggested thought, rather than in thought that suggested emotion. I hope it enabled me to get rid of adjectives, without willfully lowering my brow, if it ever had any height to it. And vaudeville especially developed an instinct to make for the large public that *feels*, rather than the smaller public that *thinks*. It made me aim for the immediate in human experience, rather than for the remote in historical summaries. It cut out my past, as well as my characters' pasts.

Acting also enabled me to put the so-called reading Drama in its proper place. I am a great admirer of the reading Drama, but I know now that the reading Drama bears about the same relation to the acting Drama as the photograph of a statue bears to the statue. It lacks the depth, the perspective and the solidity of reality. I feel that all great plays are improved by great acting.

One of the most important things, it seems to me, that an author may learn from acting is what Pinero learned when in Sir Henry Irving's company. Pinero tells us that he was cast at one time to play Solanio or Salarino in "The Merchant of Venice." He went home and studied the part; and at the first rehearsal he was amazed to find how much of his part Irving cut out, without in any way injuring the integrity of the characterization.

In other words, acting teaches one economy of speech. The mere physical presence of a character on the stage is often more dynamic for dramatic purposes than oodles of words; and in the short two and a half hours' traffic of the stage, one must be economical. Implicitness is economy; and acting teaches me the value of succinctly implying things rather than of stating them at verbose length.

(Continued on page 5)

## MADAME CRITIC

"THE Unchastened Woman" illustrated very vividly a fact which most people—thinking people particularly—will gladly welcome, that to be interesting the leading female character in a play need not change her leopard spots just before the last curtain.

It has so long been the habit of managers to insist upon a chastened spirit in order that they might feel that they had done their duty and had sent the audience away with a pleasant taste in its mouth that the last act of a play became almost unnecessary—much to the amusement of European visitors who are accustomed to consistency. But American managers were so firm in their belief that goodness and sweetness must prevail at least in the last five minutes of any production that it has been extremely difficult to persuade them to a different course.

But there is light ahead. We are going to enjoy a bit of novelty in plays, it seems. Not the novelty of a bomb being exploded in a trench, or a choking scene in the dark, or all the other surprises we know by heart but invariably pretend not to know. No, we are taking a step forward in our primitive drama—we are not always to expect a complete reformation of the wicked.

In the Bernstein play, "The Secret," there was an extremely unpleasant star character—rather unusual to our stage. She was accepted because she came in an interesting play from a prominent French dramatist. She was certainly unpleasant all the way through, for she was a sly, sneaky creature who couldn't help herself, but she was bitterly repentant at the end.

In the latest Anspacher play Mrs. Knolys is not a sneak. Describe her rather as a gambler in human hearts, a cold-blooded, calculating but shrewd gambler—one born with a love of the game, in which she is always the winner without permitting her own emotions to be stirred beyond the safety rule. Her victims can lose, break their hearts, ruin their lives, but she goes vivaciously on to the next conquest.

Now, I think Messrs. Anspacher and Morosco were both courageous in the presentation of such a person as the center of interest in a new play. And I am quite sure no other actress on our stage could have so brilliantly portrayed this difficult role as did Emily Stevens. It was a masterpiece. Mrs. Knolys was not a lovable woman, and one wondered how so many men could be mistaken in her character, which was dazzling in its blue-white brilliancy, with never a warmer gleam. Mrs. Knolys prided herself upon the fact that, no matter what she did in the way of a flirtation, she never transgressed sufficiently to enable her husband to apply for a divorce. And that was where she was clever, for she sipped all the sweets of sentimental interest without having to pay the price of actual possession. And what could poor Knolys do? Of course, a great many men would have invented some evidence—a simple arrangement in this day of an over-crowded detective profession—but it seems that Knolys was too much the gentleman to stoop to such methods. Besides, I couldn't quite make out whether he would have welcomed getting rid of his fascinating wife or not. She had some sort of fascination for him, too, although she cared nothing for him. His affair with the girl who was engaged to the Socialist evidently meant little to him, although the playwright tried to make her a sympathetic character.

The trouble with "The Unchastened Woman" is—not that its principle character is a cat, but that there is no love interest among the other characters that holds our sympathy. The story of Sanbury, the young architect and latest victim of the always correct vampire, and his wife, who works among the poor, has nothing forceful in it. The wife as played, and well played, too, by another clever actress, Christine Norman, is a dispassionate sort of woman, the kind who has her own emotions as well under control as the brilliant butterfly Mrs. Knolys, but who finds her mission in the betterment of the poor. Her husband comes back to her in the end—he had never really strayed very far, you see; but one can't imagine their future life as unalloyed happiness. I must say that Hassard Short was far from ideal in the role of the architect. I could not understand why the

unusual Mrs. Knolys ever fastened her clever eyes on so uninspiring a victim. H. Reeves Smith, as Mr. Knolys, made the man very likeable, although we knew that he had not been as cautious as his wife in avoiding cause for divorce.

Although Mr. Anspacher has gone several strides ahead in some respects with his latest play, he spoiled this by dragging in the most commonplace, out-of-date, comedy-relief character in the shape of a charwoman, well played by Jennie Lamont. Why must we have such people? Can't we dispense with the servants as laugh creators? Why can't the main characters make us laugh sufficiently to dispel the gloom? There is always something amusing to be extracted from the most tragic moments—provided one is seeking amuse-



SIMON LUSSKIN (LOUIS CALVERT) ELOQUENTLY POURS WRATH UPON THE HEADS OF HIS SON AND DAUGHTER (FORREST WINANT AND JOSEPHINE VICTOR) IN "THE BARGAIN," FOR THEIR SHATTERING OF HIS DOMESTIC IDEALS.

ment. I am tired of servants as comedy bits, especially such a servant as the charwoman, with her arms akimbo and her loud, familiar conversation listened attentively to by well-bred persons.

But no matter what the fate of the play, Emily Stevens, as the fascinating Mrs. Knolys, has given us a real creation, and no one is at all surprised that by this interpretation she has reached the stars.

As a title, "What Money Can't Buy" suggested the most modern of social conditions. And a Broadhurst play, too. We all wondered what was the newest sensation to be fed us by that versatile juggler of family shocks, Mr. Broadhurst. I am sure that the majority of people who attended the first performance of the play were fully prepared for library, drawing-room, and garden scenes in our own city.

But there came the unexpected, for "What Money Can't Buy," although really answered by "Happiness," was no ordinary drawing-room play. There should be no reason why the title could not apply to conditions in a small and far-distant kingdom just as well as to a home on Fifth Avenue or a flat in—I won't say Harlem, for Harlem is becoming a central portion of Manhattan and is no longer funny—but some other section more remote. But the fact remains, a distinct disappointment was experienced when the programme divulged the information that a

King and Queen, and others figuring in the personnel of a royal household, were to appear before us. Then "where is the twist," as Matthew White would inquire?

Mr. Broadhurst seems to have sought his novelty in giving us royalty which would prove to be much like others, human, business-like, and living ordinary lives, just as our brokers and pork packers do. The King, Queen and Princess who were "just people," and only bore those titles to make them different. Their home was called a kingdom instead of an estate, and they had a Chancellor who, from all I could observe, filled much the place of "my man," as gentlemen who have such servants describe them. A European who sat near me became very much excited over this misuse of the services of so important a personage.

In my opinion, "What Money Can't Buy" should be rechristened "The Triumph of the American Dollar," for the American dollar bought the right of way of a railroad through the mythical kingdom with the modern customs, and also the love of a princess, who might have just left a finishing school on Riverside Drive. In this new treatment of kings, queens and princesses, Mr. Broadhurst causes us to feel still more certain of our ability to "mix" with any of them without the slightest fear of social errors, but at the same time it's a dreadful thing to spoil our story-book illusions—to dispense with the royal manner, the royal throne, the royal jewels, and, oh, dear, to find the play ending without giving us the chance to see how a real princess looked in satin and pearls and ermine, and that dear little crown that no American can wear in her own country—that was the most unkindest cut of all on the part of the playwright.

The princess should have had a flight of steps down which to trail her satin train just before she fell into the arms of the intrepid young American, played by Calvin Thomas in splendid, boyish, democratic fashion. No one could doubt his honesty of purpose and his ability to prove himself a chip of the old block in the shape of George Fawcett—a sufficient unto-himself type of the rich American father determined to buy his son anything under the sun he wanted—even so rare and costly a wife as a princess. The devotion between father and son was beautiful to see and admirably acted by both men. They gave the impression of being true characters and the audience loved them both.

"Thank heaven, Calvin Thomas is playing the son," remarked one critic between acts, "for he is so typically American. I am tired of the English of youths supposed to be American. Managers are usually so particular to cast an Englishman as an Englishman, and that is as it should be; but when it comes to casting an Englishman as an American, that is different. They can't speak our language, and right away anyone can detect that they are English. Don't you find it so?"

George Fawcett's scene in which he awaits the return of his son from a duel with an expert marksman was one of the finest bits of acting we have seen in a long time. No wonder we like Fawcett. There is something so genuine about him. He goes right to your heart.

"What Money Can't Buy" is played by one of the finest casts of years.

MARIE B. SCHRADER.

### TWO OLD TROOPERS

(Opera House Reporter.)

Saturday at West Liberty, where the house is being managed by the old trouper, John Miller. Both he and his wife do everything in their power to get the natives out, but from our business and some others it is an up-hill run for our friend John. He claims that Saturday night is not the best in his town and will book no more shows on that night. Had the pleasure of having as our guest here one of the oldest character actresses in the business, Mrs. Jennie Burley. She is also the author of "The Black Spider," and just the past week received a very flattering offer to allow the bill to the movies. The lady is making her home with Manager Miller.

LOCAL managers are not always "asleep at the switch." George T. Spang of Lebanon, Pa., gets out postcard statements of the business done by Winifred St. Claire on her first visit to the city—playing opposition to Stough the evangelist, and concludes with: "Be a Waser and don't be a Wish I had. Book Lebanon, Pa., and get your share of the grapes while the picking is good."





## Personal



**BARRON.**—Henri Barron has been engaged to sing the tenor role in David Bispham's production of "Adelaide." Mr. Barron is a Russian, born in Petrograd, and began his musical career as boy soprano soloist with the Slaviansky Male Chorus. He first became known in this country as one of the tenors of the Savage English Grand Opera company.

**CHRISTIANS.**—Elsewhere THE MIRROR presents its readers with a picture of a quartette of distinguished members of the Irving Place Theater, which under the direction of Mr. Rudolf Christians has again assumed the artistic standard that it so long maintained under Heinrich Conried. In the group is included Arnold Korff, one of the most finished actors that ever visited this country, and the present-day favorite of the playgoers of Vienna, where he succeeded to the favor formerly accorded to Kainz. The picture of Mr. Christians is a striking likeness of the handsome and accomplished Herr Direktor, himself a delightful actor in a wide range of parts. The two ladies are the latest additions to the company; Miss Buchmann of the Burg Theater, Vienna, and Miss Valliere of the Thalia, Hamburg.

**GREGORY.**—Lady Gregory, the Irish playwright and producer, arrived in this city from Dublin on the California, Oct. 13, to begin a lecture tour.

**HALPERSON.**—Maurice Halperson, the musical critic of the New York Staats Zeitung, is to deliver a series of twenty lectures on the history of opera at the New York College of Music and German Conservatory of Music, and on Tuesday afternoon spoke on "The Influence of War Upon Music."

**HOPE.**—An event in the artistic activity of New York this Fall will be a series of readings to be given on Sunday evenings, beginning Oct. 24, by Muriel Hope, before the Rand School of Social Science. The list of readings covers a wide range of radical plays and sketches, representing at least ten nationalities. It includes the following: Masefield's "Tragedy of Man," Galsworthy's "Justice," D'Annunzio's "Glaconda," Carl Hauptmann's "War," Verhaeren's "The Cloister," Tchekov's "The Cherry Orchard," Andreyev's "The Life of Man," Gorki's "Night Shelter," and Giacosa's "Like Falling Leaves."

**HERBERT.**—Victor Herbert has left for San Francisco, where he will conduct a series of concerts at the Panama-Pacific Exposition. These will be similar to the concerts he used to give here Sunday nights. At the end of his San Francisco engagement, Mr. Herbert will visit Los Angeles, Portland, and Seattle, in each of which he will conduct at special concerts.

**KROWS.**—Arthur Edwin Krows, formerly a member of THE MIRROR staff and now press representative for Winthrop Ames, has written a book which Henry Holt and Company will shortly bring out under the title of "Play Production in America." The work is said to summarize material gathered during the past ten years, and carries a play through from the period when it is submitted to the producer to that time when it has reached its ultimate place in motion pictures, after successive stages of metropolitan, road, and stock exhibition. It tells how theaters are built and managed; how stages are planned and operated; how scenery is designed, painted, and transported; how stage directors achieve results; how carpenters, property men and electricians work; how press agents plan and effect their coups, and how audiences are organized and accommodated. Profuse illustrations will accompany the text.

**PEARSON.**—Virginia Pearson's pretty face, which greets you from the cover of this week's MIRROR, is now the property of the vast photoplay loving public. Miss Pearson, who will be best remembered for her strong work as the Vampire in "A Fool There Was," has been engaged by the Vitagraph Company for a series of especial features to be produced under the personal supervision of J. Stuart Blackton.

**RICE.**—Cale Young Rice, Louisville's young poet and dramatist, had a narrow escape from serious injury in a recent automobile accident. He is the husband of Alice Hegan Rice, of "Mrs. Wiggs of the Cabbage Patch" fame.

## GENE FIELD IN COMIC OPERA

(From the St. Joseph Gazette.)

Charles E. Rush, city librarian, has received a valuable addition to the Eugene Field collection of the Public Library, in the form of a framed poster, announcing the performance in St. Joseph of "The Two Cadis," in which Field took one of the principal parts.

It is probably the only poster of the kind in existence, and was given to the library by B. Oppenheimer, of Chicago, a retired merchant, who was one of the principals in the cast and one of the Cadis, Field being the other. Oppenheimer recently found the poster among some of his old effects.

The poster announces that "The Amateur English Opera Troupe of St. Joseph, Mo., will perform on Friday night, May 19, 1876, Eichberg's grand comic opera, 'The Two Cadis.'"

The cast of characters included:

Amine ..... Mattie Lancaster  
Hassan ..... Will Bogen  
"The Two Cadis,"

Ben Mush ..... B. Oppenheimer  
Ben Kush ..... Eugene Field

There was also a company including captain of the guard, soldiers, chorus, etc., in which well-known young society people took part.

The conductor was Phil W. Kost, the only one of the principals who is now living in St. Joseph, and the only one except Oppenheimer now alive.



MARIE HAYNES.

Who Successfully Appears as Martha Hardcastle with William Hodge in "The Road to Happiness." Miss Haynes Created the Role and Has Played It Ever Since the First Performance Four Years Ago.

"I remember the performances very well," Professor Kost said, when asked about the matter. "We played to two packed houses. What do you think I got out of it? Just \$4.50."

The day following the first performance a review of the play was given in the morning papers, from which the following extracts are taken:

"Miss Mattie Lancaster is without exception the best amateur we have ever seen on the stage in this city. Her purity of tone and the elasticity and flexibility of her voice are incomparable."

"Field and Oppenheimer as the Two Cadis brought down the house; their parts were comical, and right comically and in a master manner did they play them, their appearance provoking applause and laughter, and to say that they were well received but mildly expresses the warmth of the welcome and the applause extended."

The poster will be added to the Field collection which was presented to the library by Purd B. Wright, former librarian here, this collection being now shown in the lobby of the library. It probably is the most complete anywhere.

## HOW ACTING EXPERIENCE MAY AFFECT DRAMATIC WRITING

(Continued from page 3)

When Zaza says of her lover's wife: "She's only his wife; but he loves me!" you get the implicit morale of the whole of the demi-monde in a single line. When Nora, in "The Doll's House," answers her husband's question: "Haven't you been happy here?" by her staccato retort: "No, no . . . not happy; only merry," a whole perspective of their marital relations is given in a single phrase.

Scholastic writers are given to adjectives. The dramatists who have acted are more likely to see the value of verbs. The adjectives and adverbs are absorbed in a gesture, an intonation, or a look. The actor is the author's medium of expression; and it seems to me that when an author learns to act, he develops an added sense for the effective and deliverable line—the kind of line that the actor can enounce, and by his very delivery evoke from an audience their complete collaboration.

To illustrate what I mean by an example: When I was studying law I heard of a remarkable case of practical dramaturgy. A wealthy woman in London had abandoned her husband and children and had gone off with another man. The wife died; and the other man promptly produced her will for probate, properly signed by witnesses, one of whom was the nurse in the wife's last illness.

The will bequeathed a great deal of the dead woman's wealth to the seducer; and cut off the husband and the legitimate children. Her husband immediately tried to put aside the will. He made the bad man the defendant in the suit; but all efforts in the law to break down the witnesses proved futile, until an attorney with a sense for drama took the case in hand at the last melodramatic moment. He broke down the nurse's testimony in about twenty seconds. He put the nurse on the witness stand, and asked the following questions: "Were you in the room when the deceased died?" The nurse answered "Yes." "Was the defendant also there?" The nurse answered "Yes." "What did the defendant do?" The nurse answered: "He put the pen in her hand." Then the lawyer thundered out his bolt: "Did the dead hand move?" and the nurse fainted in the chair.

It then developed that the defendant had signed the will, after having put the pen in the dead woman's hand. If the lawyer had asked: "Was she dead when she signed her will?" the nurse and the court would have laughed in his face. The line: "Did the dead hand move?" had the implicit dramatic and deliverable quality that evoked the appalling picture. It was later learned that the attorney had been at one time an actor.

It seems to me also that one of the earliest lessons an author learns as an actor is the difference between true reality and what I might call "factuality." True reality is a product of the imagination, and is a difficult thing to achieve. If the actor does the *factual* thing upon the stage, he is likely to become ludicrous when he aims to be tragic: An Italian actor of prominence, playing Othello some years ago, in a moment of true jealousy, really strangled his wife, who was playing Desdemona. He killed her on the stage in the fifth act; and the audience laughed. He did too much. His acting was factual, instead of real. His passion got away with him. He should have controlled his passion.

A writer, if he be also an actor, may learn from such an instance as this how far an audience's emotions may be held flexible by the imagination, before they are precipitated into ridicule. There is a moment beyond which the tension of an audience's emotions refuses to follow; and the audience saves itself from suffering too much by simply refusing to believe in the reality of what is being done upon the stage.

Last, but not least, acting experience has taught me as a writer to look for that most precious of all moments in the theater—the moment when the audience takes over your play and collaborates with you—the moment when the audience beats you to it and writes your play for you. For an audience has an ingrained and profound indifference toward those things, which it does not help to create.



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"The Mirror," the Representative Dramatic Journal of America—*London Pall Mall*  
 "Our Authoritative Contemporary, 'The Dramatic Mirror'"—*New York Life*

## WAR PLAYS

It was rather surprising news that the Drury Lane melodrama, "Stolen Orders," closed after only nineteen performances at the Manhattan Opera House.

It is difficult to account for this remarkable failure of a play which we are told delighted London for three years. What is the explanation? Is it that the playgoing public is tired of war plays? This was held to be true even before we were permitted to see "Stolen Orders."

By far the smaller number of war plays have succeeded. They came in battalions at one time, and few survived. One or two have fared fairly well. Their success, however, can be accounted for on the basis of certain stage effects, like exploding shells and annihilation of trenches. The same feature utilized in a play about digging the great subway system of New York would probably serve the same purpose for a drama having no relation to war.

The explanation seems to be that no war play has much of a chance in a country made up of composite races such as the United States. What will please London three years will not please New York twenty performances. The point of view differs. As Americans, we are not interested in the point of view of London, Paris, Berlin, or St. Petersburg. We demand drama that does not offend the sensibilities of German, Italian, French, or Anglo-Americans. It is the unavoidable problem of the hyphen.

To overcome this prejudice, or by whatever euphonism this feeling may be called, a play must be a masterwork in which a great ethnological or philosophical idea is embodied. We might have looked for such a play from a Tolstoy, but we should be foolish to expect it from the sensational playwright who dramatizes the morning newspaper. Its narrow appeal to the patriotism of foreign nations signs its death warrant.

It was not until a generation after the Civil War, when time had worn away the raw edges of the hate and passion engendered by that struggle, that we had engaging war plays like "Alabama," "Shenandoah," and "Secret Service."

Why? Because all that time had to elapse to enable the playwright to combine the viewpoint of both sections with-

out giving offense. There were contemporaneous war plays—one was "The Drummer Boy of Shiloh"—but their appeal was too sectional to give them more than a fleeting vogue.

We read in the papers that Berlin, for instance—which is the only capital, except London, where the war has not materially influenced the theaters—that but two war plays have been able to command attention. One is "Immer Feste Druff," which was successfully presented at the Irving Place Theater last year. It is not a harrowing melodrama, but a farce with music and dances. Its record of three hundred nights in Berlin is equaled by another which, judged by the title, is also a farce, "Extra Blaetter" ("News Extra"). These plays are patriotic, but not chauvinistic. They do not appeal to popular passions, but to the risibilities.

Visiting Englishmen expressed astonishment at the hearty greeting accorded the appearance of the German admiral to the strains of "Die Wacht am Rhein" in "Stolen Orders." Such demonstrations merely prove that the manager who produces a war play in these turbulent times is treading on thin ice. To be successful, it must be highly idealized, and ideals are the virtues of great writers.

## STOPPING DAVID BISPHAM

We cannot believe that the action of the police in stopping the Sunday evening performance of DAVID BISPHAM in his beautiful mosaic of an episode from the life of the great BEETHOVEN was not inspired by personal malice on the part of an informer.

There is an obsolete ordinance on the statute books of New York city which prohibits theatrical performances in costume on Sunday evenings. If this law reached only the vulgarities who disgrace the stage, it would excite no comment; but when maliciously-inclined persons, by allying themselves with some Sabbatarian society, can invoke the law to stop a reputable player and a distinguished artist from giving an entertainment which is in itself uplifting and distinctly moral and inspiring, it becomes an affliction instead of a protection.

Individuals who lend themselves to this sort of thing are a public nuisance; but they can always depend for support

on the smug hypocrisy of our Puritan-bred moralists who still look upon the playhouse as a stronghold of the devil and upon actors and actresses as vagabonds and strollers. They have learned nothing from the history of centuries, and would still be burning witches and whipping culprits in public if they had their way. It is the spirit of the Roundheads of Charles I.'s time in another form. And this spirit lends itself to the informer who has a grievance against his brother man. Instead of suppressing, encouragement should be extended to men like Mr. BISPHAM, who preach a beautiful sermon through the medium of characters of history. There should be more such Sunday evening entertainments, where incidents in the lives of WASHINGTON, COLUMBUS, SHAKESPEARE, and other great men are pictured in dramatic form.

## TRIBUTES TO VETERAN CRITIC

NEW ORLEANS, Oct. 2, 1915.  
 GENTLEMEN.—I hope the dramatic profession generally will endeavor to make the fiftieth anniversary of Mr. George P. Goodale's service as critic on the *Detroit Free Press* one of the sweetest memories of his life. From the time when as an ink-daubed printer's devil, it was part of my duty to "slug" the galley containing his stage output for the Sunday paper, and bear the proofs thereof into his august presence, he has been an inspiration to me, both in the journalistic and histrionic fields of endeavor. I have met many obscure actors who treasure among their dearest possessions "notices" from Mr. Goodale's pen. His capacity to "see" a real actor in a thankless "bit" has endeared him to numerous struggles on the theory thespian path. To me he has for years been the one outstanding figure among critics.

I am sure that if all those humble members of the profession who have received coveted attention in Mr. Goodale's columns will send him a little line of congratulation on this anniversary occasion, Oct. 16, he will appreciate their messages just as much as he will tributes from the distinguished personages of the theatrical world. I hope THE MIRROR can suggest this idea to the profession in some way.

Sincerely,  
 C. NICK STARK,  
 "Omar, the Tentmaker" company.

## "MIRROR" THE IDEAL PAPER

In a review of the various theatrical journals, the *Missouri Breese*, a successfully conducted paper in Chicago, chiefly devoted to vaudeville and popular amusements, passes judgment on each member of the group, and reserves its most flattering comments for THE MIRROR, of which it says: "The Dramatic Mirror" is splendidly edited, and is foremost from an ideal standpoint, deserving more than it receives."

## RELIES ON MIRROR CRITICISMS

THE MIRROR is invaluable to me. I really don't know how I should get along without it. I read it each week from cover to cover—skipping only the stock news that does not interest me. It is through THE MIRROR that I learn just which plays I care most to see on my hurried trips to New York. And as for the motion picture department, I rely almost entirely on that. If THE MIRROR gives a favorable review of a picture, I usually try to see it when it comes here. When THE MIRROR condemns, I usually avoid such pictures, for I have found that though it condemns seldom, when it does, it does so justly. It is a great thing to have a paper so thoroughly to be relied upon.

Most sincerely,  
 GRACE T. LINT.

MEMPHIS, TENN.

## DEATHS

ROBERT KNEEDLER, owner of the Opera House at Collinsville, Ill., was electrocuted Oct. 1 while attempting to repair a motion picture machine at the theater.

HEWITT.—Ruth Hewitt died in Mercy Hospital, at Altoona, Pa., Oct. 3, of typhoid fever. Though but twenty-four years old she was one of the most popular of young leading women, having been identified with a number of prominent stock companies throughout the country. She is survived by her mother, whose address is 223 Pine Street, Lakemont, Pa.

JO ROBINSON HAYWOOD was called to Cleveland, O., last week owing to the death in that city on Oct. 8 of her mother, who has been an invalid for some time. She was ninety-one years eight months and fourteen days old.

REDDING.—Josephine Redding, daughter of Joseph D. Redding, who wrote the libretto of Victor Herbert's opera, "Natoma," died Oct. 7, at the St. Regis Hotel, from Bright's disease, brought on when her health was undermined by nursing wounded soldiers in a hospital near Paris. She was twenty-two years old.

GEORGE W. CHATTERTON, 2nd, of Springfield, Ill., died Oct. 6. Mr. Chatterton's father, of apostolic lineage, followed by pneumonia. He played in "The Merry Widow," "The Woman Hater," "Stop Thief," and other productions. Last season he was seen in "Marie-Odile" at the Belasco Theater.

SIMON KOPELMAN, proprietor of the Thalia Music Hall, at No. 236 Broome Street, and active in theatrical circles on the East Side, died Oct. 5, at his home, No. 545 West 138th Street, after a long illness, of heart disease. Mr. Kopelman was born in Sebastopol, Russia, in 1865, and came to New York when a young man and engaged in the vaudeville business.

KAUFMAN.—Charles W. Kaufman, well-known character actor, died Oct. 7 in Dr. Stern's private sanitarium, No. 78 West End Avenue, after a long illness, of pneumonia. He played in "The Merry Widow," "The Woman Hater," "Stop Thief," and other productions. Last season he was seen in "Marie-Odile" at the Belasco Theater.

## EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

W. P. P., West Somerville, Mass.—Tom Browne died January 2, 1907.

JENK KNOX, Buffalo, N. Y.—Write to Mutual Film Corporation for a picture of Miss Tempest.

T. S. MELANSON, Moncton, N. B.—Write to George Behan, who recited "The Rose," for the information you desire.

F. F.—Ruby Helder sang at the Hippodrome when "The Heart of Maryland" was shown there last March.

"AN ADMIRER," Oklahoma City, Okla.—We recently published a complete list of the plays that Pauline Frederic appeared in. In this column.

IRENE LA BOUTE—"Florodora" was presented in New York City at the Casino Theater, on November 12, 1900 under the management of Dunne, Ryley and Fisher.

CONSTANT READER.—We recently published a complete cast of "Kick In," now being played in London. Helen Holmes plays the leading feminine role.

MONA MORGAN, Atlantic City, N. J.—We do not know where John L. Shine is at present. A letter sent in our care will be advertised in our Letter List.

W. E. COLVILLE, Hot Springs, Ark.—M. S. Bentham, Alf. Wilton and Frank Evans at the Palace Theater Building, New York City, and Pat Casey, 1493 Broadway, New York City, are reliable vaudeville agencies.

H. G. G., Newark, N. J.—"The Real Thing" was presented in New York City at Maxine Elliott's Theater on August 10, 1911. Catherine Chisholm Cushing is the author. In the cast were Frank Mills, Minnie Dupree, Mac Macomber, Alleen Morrison, Marion Kirby, Henrietta Crosman and Albert Brown.

MISS S. KNOWLES, N. Y. C.—Edna May Spooner was born in Centerville, Ia., and is the daughter of Mary Gibbs Spooner. She played leading parts with a stock company at her mother's theater in Brooklyn. Among her most important parts are: Camille, Zaza, Madga, Juliet, Dorothy Vernon, Nell Gwynn, Leah and Du Barry. She headed a stock company at the Fifth Avenue Theater, N. Y. City in 1907. She is the author of "1776."

R. F., INTERESTED.—(1) It would require too much space to answer your questions through the Letter Box. Each issue of the MIRROR contains reviews of all the plays produced in New York city and by looking through the MIRROR files you can obtain all the information you asked for. (2) Write to White's Studio, New York City, for a photograph of Marilyn Miller.

JERSEY CITY, N. J.—Playwriting can be taught so far as the technique of the art is concerned, but the best technique cannot make a playwright of one who has no sense of dramatic power and lacks the inventive genius. He may write good plays, but they will not inspire interest. It is the knowing of the salient points in a story to seize on for dramatic effect. This knowledge can be promoted by technical training, and hardly any man knows for certain whether he possesses the genius of a playwright or not until he has put his art to the test. Regarding your suggestion that THE MIRROR print a department for young playwrights, we aim to cover this subject indirectly by special articles, as you will notice if you follow the trend of these articles regularly.

## BIRTHS

Mr. and Mrs. J. J. Swartout (Viola May) are the parents of a girl baby born Aug. 18 at Champaign, Ill. Mrs. Swartout will spend the Winter with her baby at Champaign, while her husband will continue with "The Preacher and the Man" on the Sullivan and Consolidated Circuit.

A son was born Oct. 2 to Mr. and Mrs. Stephen Bastable at their home in Syracuse. Mr. Bastable is manager of the Bastable Theater in that city.

## MARRIAGES

The marriage of Leona Belasco, known as "Billie" Belasco, a niece of David Belasco, to G. Frampton Holley, a business man of Aiken, S. C., has been announced. Mrs. Holley has appeared in musical comedy and vaudeville.

Announcement has been made of the marriage of Arthur Chatterton and Nellie G. Farr, 18 Framingham, Mass., on Sept. 24.



## "\$2,000.00 A NIGHT"

Syracuse Critics Agree that Dietrichstein Is a Great Baritone—All But the Voice

SYRACUSE, N. Y. (Special).—While quarrelling a little with the title, which up-State folks consider extravagant pay in any honest profession—local critics agree that Leo Dietrichstein is a great baritone—all but the voice, which falls just as he is expected to sing. (N. B.—This is the denouement which makes it an emotional drama instead of character comedy composed of scenes behind the scenes at the Gotham Opera House.) Consequently the baritone loses both his operatic and matrimonial engagement, but qualifies for Richard Mansfield's mantle in the estimation of the usually capricious *Journal*. The *Herald* says: "With one or two exceptions the supporting company is excellent," and the *Post-Standard* editorializes on the play:

"Most plays which have bared the secrets of a particular calling have failed because the people didn't understand. But here is a well-constructed play which appeared to be thoroughly understood. Whether it will appeal to every audience is a question. It is most assuredly a clever play, and, as we said before, it is different. Therein lies its charm."

The following cast of characters speaks for itself:

Mr. Stapleton, manager ..... Arthur Lewis  
Maestro Cereale, Italian conductor ..... William Ricciardi  
Dr. Mueller, German conductor ..... M. D. Shatts  
Farnold, secretary ..... Julian Little  
Ward, press agent ..... Frederick Macklin  
Karting, stage manager ..... George E. Romain  
Carl Losseck, Wagnerian tenor ..... Al. Kappler  
Sparapant, tenor buffo ..... Antonio Salerno  
Jean Parel, star baritone ..... Leo Dietrichstein  
Carlo Sonino, baritone ..... Malcolm Fassett  
Posansky, basso buffo ..... Alexis H. Follanov  
Madame Treiler-Heinrich, soprano ..... Anna McNaughton  
Giulia Sabittini, prima donna ..... Beverly Sitgreaves  
Ethel Warren, lyric soprano ..... Virginia Fox Brooks  
Blanca Sonino, Carlo's mother ..... Isabel Irving  
Mrs. Peter Van Ness ..... Cora Witherspoon  
Mrs. Fred Schuyler ..... Madeleine Durand  
Bertie Barnes ..... Leslie Ryecroft  
Dr. Stetson, specialist ..... Lee Miller  
Potter, Parel's valet ..... John Bedouin

## MRS. LANGTRY'S PLANS

To Begin Tour in November in Sydney Grundy's "Mrs. Thompson"

Mrs. Langtry, who sailed last Thursday from Liverpool, is due to arrive to-morrow. She will immediately begin rehearsals of her new play, "Mrs. Thompson," in which she is to tour this season. The play is an adaptation, by Sydney Grundy, of W. B. Maxwell's novel of the same name.

Mrs. Langtry brings her own company with her, including Lionel Atwell and Phyllis Ralph. Her tour will begin early in November, under the direction of Harry S. Alward and Victor Kiriakoff. She will visit the South and Middle West and appear in New York shortly after the holidays.

## TO OFFER SHELDON PLAY

Woods and Dillingham to Present John Barrymore in "The Lonely Heart"

A new managerial combination, composed of A. H. Woods and Charles Dillingham, has arranged to present John Barrymore in a new play by Edward Sheldon, entitled "The Lonely Heart." It is planned to begin rehearsals on Nov. 15, at which time Mr. Barrymore's motion picture engagements will have been concluded.

Many times during the past year and a half "The Lonely Heart" has been announced for production by one manager or another, but its presentation has always been deferred.

## MAUDE ADAMS IN STAMFORD

STAMFORD, CONN. (Special).—For the first time in some years Maude Adams appeared in "The Little Minister," the play which made her famous nearly a score of years ago. She was first seen in the role of Lady Babbie in 1897. At that time Robert Edeson and others, who have since made reputations for themselves, were members of the supporting cast.

Miss Adams played with fine feeling, and looked the part very well.

The supporting cast was quite satisfactory. Fred Tilden did well in the title role. Fred Trier was an impressive Lord Rintoul. Morton Selton as Captain Halliwell, did good work. Thomas Whamond, as chief elder, and J. M. McFarlane, Wallace Jackson, R. Peyton Carter, and Charles Gay, as members of the congregation played with genial humor. Gladys Gillen, Willard Barton, Lionel Hogarth, Ada Boshell, and Angela Ogden, were also satisfactory.

The audiences were large and at all times very generous in their applause.

SEYMOUR WEMYSS SMITH.

## DRAMA LECTURES AT BANDBOX

A series of lectures on the modern drama will be given during the winter in the Bandbox Theater under the auspices of the Washington Square Players. The first lecture was given last Sunday afternoon by Walter Pritchard Eaton on the subject, "The American Theater—How the Land Lies." Professor George P. Baker of Harvard will speak during the course, as will Dr. Richard Burton, president of the Drama League; Clayton Hamilton, Stuart Walker, Josephine Clement and Grace Griswold.

## BILLIE BURKE IN CAINE PLAY

To Appear in "Woman Thou Gavest Me" Under Direction of Shuberts and Joseph Brooks—"Prime Minister" Deals With War Theme

LONDON (Special).—Hall Caine has received word from America that Billie Burke will be seen in the leading role in the New York production of his latest play, "The Woman Thou Gavest Me," an adaptation of his novel of the same name. The premiere will take place about Christmas time under the direction of the Shuberts, in association with Joseph Brooks.

Miss Burke, who ten years ago was a reigning musical comedy star here in such pieces as "The Duchess of Dantzic" and "The Belle of Mayfair," has been appearing in motion pictures in California since her withdrawal from the Charles Frohman management last Spring. At one time it was announced that she would appear this season in a new play by Catherine Chisholm Cushing under the direction of her husband, Florenz Ziegfeld, Jr.

"The Woman Thou Gavest Me" has not yet been offered for production in London, as Mr. Caine feels that the present time is

not propitious for serious drama. The story of the play concerns a young countess, of Catholic faith, who, separated from her husband, falls in love with an Arctic explorer.

Mr. Caine's second new play, "The Prime Minister," will be produced in America by the Charles Frohman Company and Klaw and Erlanger, with Elsie Ferguson as the heroine. Though not a war play, "The Prime Minister" deals with a war theme—that of the racial jealousies and fears which create the atmosphere in which war is bred.

Mr. Caine was also to have a third play produced in America this season. This was to be a new version of "The Manxman," entitled "Pete," with Herbert Hall Caine, son of the author, in the title-role. This play has been postponed indefinitely since Mr. Caine is appearing as John Storm in the revival of "The Christian" at the Lyric Theater.

## THE SOUTH PROSPERS

Theatrical Companies Doing Excellent Business Owing to the Fancy Prices Farmers are Getting for Crops—More Attractions Wanted

MEMPHIS, TENN. (Special).—The South has never appeared so prosperous as during the present season and conditions are steadily growing better. The cotton crop, while not large, is selling for fancy prices. Other crops are also bringing good money. No where is the air of despair visible and the theaters are doing excellent business not only in Tennessee but in other parts of the South.

Guy Bates Post in "Omar, the Tent-maker" is attracting splendid patronage notwithstanding that Mr. Post has never been South since he attained his present prominence and Richard Walton Tully's plays are unknown here. Al G. Field's Minstrels is literally "turning them away" at every performance and in some towns he is doing the best business of his career. For instance, Jackson, Tenn., on Oct. 9,

poured over \$1,100 into his coffers. Neil O'Brien's Minstrels are also doing well. Towns in which they formerly played to \$600 and \$700 are this season giving them \$900 and \$1,000. Howe's Pictures and "The Birth of a Nation" are doing capacity business, the latter showing at a \$2 scale. Mrs. Patrick Campbell in "Pygmalion" is another magnet for large audiences.

The cry everywhere is for more attractions and any meritorious organization that comes South within the next three or four months will reap a harvest. The only bad business encountered as yet by a first class attraction fell to the lot of "Peg O' My Heart," the Southern Company of which has already closed. The closing was solely due to the fact, however, that the play is too well known in the South.

## NEW FROHMAN PLAYS

Many Productions to Be Made During Year—London Season Planned

New plans for the Charles Frohman Company include the appearance of Elsie Ferguson, in association with Klaw and Erlanger, in "The Prime Minister"; Blanche Bates in a new play, by Michael Morton; Ann Murdock in a new play, by Porter Emerson Browne; the production of W. Somerset Maugham's "Our Betters"; Augustus Thomas's "The Rio Grande" and Haddon Chambers's "The Coup." In the Spring, there will be an "all-star" production in conjunction with David Belasco.

In addition, Langdon Mitchell, author of "The New York Idea," has signed contracts to deliver a new comedy for one of the Frohman stars this winter.

The first production of the new firm is "Our Mrs. McChesney," in which Ethel Barrymore is appearing at the Lyceum Theater.

Since August the Frohman Company has been occupied in fulfilling the plans laid out by Charles Frohman. Maude Adams began her season in Stamford on Oct. 11, in "The Little Minister." During her tour she will play others of Barrie's plays. She will begin her New York engagement, Christmas week, at the Empire Theater. John Drew began rehearsals Monday in a new play by Horace Annesley Vachell. William Gillette is to make a short tour after his season at the Empire. Otis Skinner is on tour in the Henry Arthur Jones play, "Cock o' the Walk." Marie Tempest left the Lyceum Theater Saturday for a tour of the principal cities, returning here in the Spring in a new American play. Julia Sanderson, Donald Brian and Joseph Cawthorn will close their season in "The Girl from Utah" Thanksgiving Day, and return to New York to begin rehearsals in a new Viennese operetta, "Sybil."

Alf. Hayman, general manager of the Charles Frohman Company, will sail for England soon to carry out plans for a London season which were mapped out by Charles Frohman before his death.

## ELEPHANT CHRISTENED

"Mrs." Jennie Powers, the indulgent parent of the baby elephant at the Hippodrome, held a christening party Oct. 5, at which the name of "Chin Chin" was given her offspring.

Among the animal society present were, "Mr." Jennie Powers, and friends.

## MANTELL'S SON NOT A SUICIDE

DETROIT, MICH. (Special).—Robert Mantell, Jr., son of the actor, who was reported to have attempted suicide in Buffalo last week, has denounced the man using his name as an impostor. Mr. Mantell was married here four weeks ago.

## NEW OPERA BY SOUSA

Band Master Composing Score of "Irish Dragons"

In addition to conducting his band in two daily concerts at the Hippodrome, John Philip Sousa is composing the score of one operetta and reading a play, preparatory to setting it to music later. The operetta is called "The Irish Dragons." Joseph Herbert wrote the libretto. When the composition of this score is completed, Mr. Sousa will set to music "The Victory," a play by Ella Wheeler Wilcox and Ruth Helen Davis, which was recently produced at Long Branch.

## BISPHAM CONCERT TOMORROW

David Bispham, who cancelled last Sunday's performance of a musical playlet, "Adelaide," owing to objections from the Sabbath Society, announces that he will present the piece to-morrow afternoon in the Harris Theater. This performance will be the first of a series of special matinees in which Mr. Bispham will appear as Beethoven.

It is said that the committee's objections were based upon the use of costumes in the production.

In his protest against what he termed as unjust discrimination, Mr. Bispham said he could see no reason why he should be compelled to cancel his Sunday performances while motion pictures, vaudeville programmes and so-called sacred concerts are permitted to be given.

## ACTOR KILLED BY TRAIN

George Welch, nephew of J. M. Welch, of Coham and Harris, was killed by a train on the Bristol Branch of the New Haven Railroad, near Fall River, Mass., Oct. 11. Mr. Welch was at one time a member of Raymond Hitchcock's company. He was twenty-one years of age.

## LAURA HOPE CREWS WITH DREW

Laura Hope Crews has been engaged as leading woman for John Drew in the new play by Horace Annesley Vachell, in which he will appear at the Empire Theater later in the season.

## TO RETURN TO MOROSCO

Leonora Ulrich, who is leading woman with George Nash in "The Mark of the Beast," will return to the management of Oliver Morosco for a term of years at the end of the run of the new play.

## BERNHARDT HERE DEC. 9

William F. Connor, Sarah Bernhardt's manager, is in receipt of a cablegram from the artist, stating that she will positively begin her New York engagement Dec. 9.

## ON THE RIALTO

"The Russians cannot even win an audience," remarked E. Kelcey Allen as he observed the vast array of empty seats at the Forty-fourth Street Theater during the run of the Russian war pictures.

In its tribute to the new show at the Winter Garden, the New York Review made this discovery, important if true: "Miss Franklyn Battle is one of the newcomers to the Winter Garden who must be credited with a great personal success. She has a charming voice and the sprightly manner that belongs to the soubrette."

## THE GRAND FINALE

The boy came from the *matinée* and gave Mamma a kiss:

"I've found out something new to-day—What color Heaven is."

I always thought that it was gold;

Mamma, what do you think?

At 'Uncle Tom' the clouds all rolled

Away, and—it was pink!"

STELLA WEILER-TAYLOR.

HAMILTON, OHIO.

With all her other strange and ugly sights—the New York Theater, the Heibelberg Tower, the series of open trenches for Italian armies of subway diggers—Broadway now has a Swiss chalet. For many weeks past we have watched its construction in the middle of Times Square and wondered for what purpose it has been built. Wiseacres, reputed to be accurate in prognostication, declare it is to serve as a new home for motion pictures. But we prefer to believe that it is to be Oscar Hammerstein's new vaudeville theater.

Tris Speaker is celebrated as the center fielder of the champion Boston Red Sox, but no one was aware that he was an actor until the other Sunday night, when Will Rogers during his lariat monologue at the Century Music Hall coaxed the ball player from the wings to perform with the lariat. Was he embarrassed? He was not. He seemed as much at home as if he were waiting in Fenway Park for a fly from Ty Cobb's bat. He twisted and twirled the rope about with almost as much skill as cowboy Rogers.

It seems that years ago (this is William Raymond Hill's heart interest note) they were classmates at the same cowpuncher's school down by the Rio Grande, but that after graduation they drifted apart, one choosing to uplift vaudeville, while the other followed the "national pastime." After all these years they met again—at Ned Wayburn's music hall.

Blanche Ring, who is appearing in "Nobody Home" to large audiences at the Morosco Theater, Los Angeles, recently gave a "poverty party" to the members of her company at her home, "Villa Bianca," in Hollywood, Cal. The invitations, printed in verse on brown wrapping paper, read:

A laugh that is gay and an appetite hearty,

I beg you will bring to a poverty party.

On Thursday the next—that's October seven,—

Right after the play—about half past eleven,

You'll find jitney buses drawn up at the door.

And sunbonnets, aprons, and blue-jeans galore.

To wear when you reach my abode on the hill,

If you possibly can come, I hope that you will.

For when to a party the rest of us roam,

The greater the fun if "Nobody's Home."

BLANCHE RING.

Please respond.

## NEW PLAY BY SCHEFFAUER

Herman Scheffauer, author of "The Bargain," has written Louis Calvert from Berlin that he is working upon a new play which deals with the war from back of the firing line.

When the war broke out Mr. Scheffauer went to the front as a correspondent for English newspapers.

## "MARK OF THE BEAST" TO-NIGHT

The first performance of "The Mark of the Beast" with George Nash in the leading role, will take place to-night in the Princess Theater. The play is the work of Georgia Earle and Fanny Cannon.



# THE FIRST NIGHTER

## "A WORLD OF PLEASURE"

A Musical Extravaganza in Two Acts and Twelve Scenes. Dialogue and Lyrics by Harold Atteridge. Music by Sigmund Romberg. Dances by Jack Mason. Ballet by Theodor Kosloff. Staged by J. C. Huffman. Produced by the Shuberts at the Winter Garden Oct. 14.

A Policeman	Dwight Dana
First Club Man	Jack Rick
Second Club Man	Gilbert Wells
Dick Grayson	William L. Gibson
The Strollers	Collins and Hart
A Chauffeur	Dan Healey
A Pedestrian	Rud Murray
Tom Van Schuyler	Clifton Crawford
Dorothy Gates	Venita Fitzhugh
Annette Gates	Ada Meade
James, a waiter	Gustave Schult
Sam Slim	Daniel Morris
Oliver Short	George Moon
Sam	Low Holts
Bunker	Franklyn Battle
Victor Walnut	Edward Aveling
Wilbur Chestnut	Albert S. Lloyd
V. Gates	Sydney Greenstreet
Tom Collins	Jack Wilson
Sylvia Stone	Kitty Gordon
Viola	Frances Pritchard
Mr. Whirlwind	Maurice Diamond
Miss Hesitation	Helen McMahon
Miss Fox Trot	Rene Chaplow
Dick Bird	William Randolph Taylor
Yvette	Stella Mayhew
The Dancing Diners	Charles Mosconi
A Ballet Master	Louis Mosconi
Rosebud	Theodor Kosloff
The Arabian Dancer	Rosie Quinn
	Sahary Djell

The bridge of thighs has long been recognized by anatomical experts as the most substantial and memorable part of the productions at the Winter Garden. Never, however, has it proven such a distinguishing feature as in "A World of Pleasure," the latest spectacle to be unfolded in the Broadway and Fifth Street playhouse. Theatrical chroniclers, who write of engagements along the extensive Broadway front, will be describing with all the fervor of Rossetti and his fleshly school of poets, the attractiveness and sturdiness of this bridge, when they have long forgotten the army of entertainers enlisted to reinforce it. They will express their infinite pity for those of their forefathers who regarded "The Black Crook" as the last word in pedal pulchritude.

Some one, unhonored and unsung, but who possesses a Ziegfeldian eye for youthful beauty, has selected the individuals who compose this justly famous structure of undraped legs. He has done his work competently and thoroughly. None of the girls is over twenty and none would ever qualify for the beef stakes of the Billy Watson track.

In such features of hopelessly secondary importance as pomp and pageantry and color and noise, "A World of Pleasure" maintains the standard of previous Winter Garden spectacles. In the splendor of its scenes and the novelty and exotic beauty of its costumes it quite surpasses its predecessors.

Harold Atteridge, the poet-laureate of the Winter Garden, has not drunk deeply of the wells of inspiration. But he has been original. He has omitted from his book any reference to William Jennings Bryan or Diamond Jim Brady. Furthermore, he has provided a plot. Yes, there is a plot somewhere—a plot which shows the exuberant Clifton Crawford as an impetuous New York aristocrat, pursuing the beaming Venita Fitzhugh, who plays an heiress of upper Fifth Avenue unattainable to his fellow players. Mr. Crawford manages to win the consent of Sydney Greenstreet, who lends his substantial figure to the part of Venita's father, at about half-past eleven o'clock or just before the final ensemble.

Before the Crawford estates are rehabilitated we are whisked through a succession of scenes which represent such extremes of the producer's imagination as the Hudson River during a fleet review and a top shot during the mobilization of animated wooden soldiers; as a glided employment agency and a bizarre Japanese tea shop. In these scenes, a very host of fun makers is at work. Perhaps the most prominent of the entertainers is Stella Mayhew who, though considerably thinner, possesses the same inexhaustible vitality as ever. In her part of a flirtatious widow with an unappeasable appetite she bounced on and off, now singing of "wop cabarets," now censuring her husband, Billy Taylor—William Bantfield Taylor on the dignified programme—for his penury.

Kitty Gordon, as cold as an icicle—and quite as brilliant—told in meter how she "wars against men." With such gorgeous gowns as she displayed she need have no fear of the issue; she could wage a successful war against any man's pocketbook. Jack Wilson, noisily and altogether too frequently, shot arrows of vulgarity at the audience from a bow long since worn out in vaudeville. Ada Meade made a statuesque and lyrical Columbia at the inspiring close of the first act. This finale showed the chorus divided into groups of toy soldiers representing the warring nations of Europe. As Miss Meade sang about the "melting pot," the scene resolved itself into a huge American peace temple. And the soldiers, ridden of their foreign allegiance in the melting pot, assemble to the strains of the national anthem to welcome the spirit of America who comes sailing through the air from the first balcony.

The dancing contingent included in its

ranks the dainty and lissome Frances Pritchard; the agile Theodor Kosloff, who as a Chinese ballet master had a particularly apt and pretty pupil in Rosie Quinn; and Moon and Morris who offered their amusing "Siamese Twin" conception.

Then there were Collins and Hart, who contributed their laughable travesty on the "strong men" of the circus, and Franklyn Battle, who sang lustily of the "ragtime pipes of Pan" and bore himself bravely as the object of Jack Wilson's abuse.

A separate paragraph must be given to Sahary Djell, an Arabian dancer specially imported for the occasion. Draped in the traditional beads, she exhibited in her movements a sensuousness and beauty that were, indeed, remarkable. After viewing her performance it is safe to conclude that the sands of her particular Arabian desert will never grow cold.

Sigmund Romberg is responsible for the music, most of which bears a highly reminiscent character. For instance, it is not difficult to catch the strains of "Same Sort of Girl," "Dancing Around All Around," and other tunes which have done heroic work at the Winter Garden and elsewhere. Not that these melodies are displeasing, but we had been led to hope that Mr. Romberg would write as imaginatively and gracefully as he did in "The Blue Paradise."

J. C. Huffman, who staged the production, deserves a word of praise for the rapidity with which the scenes were changed.

## "QUINNEYS"

Comedy in Four Acts, by Horace Annesley Vachell. Presented by Frederick Harrison at the Maxine Elliott Theater Oct. 18.

Joseph Quinney	Frederick Harrison
Susan, his wife	Margaret Watson
Posy, his daughter	Peggy Rush
Sam Tomlin, his brother-in-law	Arthur Grenville
	Cathleen Nesbitt
	Cecil Fletcher
	Herbert Evans
	Cyril Griffiths

Mabel Dredge, his typist ..... Cathleen Nesbitt  
James, his foreman ..... Cecil Fletcher  
Cyrus P. Hunsaker ..... Herbert Evans  
Dupont Jordan ..... Cyril Griffiths  
Time.—The present. Acts I, II, and IV take place in the Sanctuary in Quinney's house overlooking Soho Square. Act III in Sam Tomlin's sitting-room in the Fulham Road.

Mr. Frederick Harrison is, I believe, the lessee and manager of the Haymarket Theater, London. He brings from London his own company in one of those quaint comedies of middle-class character that revive memories of "A Pair of Spectacles," "The Secret of Polheim," and, perhaps, "The Middle Man," at least in atmosphere and only in class, there being no resemblance in plot one with the other.

Time was when we loved these comedies. They might be slender in theatrical interest, or devoid of startling situations, but they attempted to be true to the traditions of human nature. Against the weak background of a sentimental romance stood the eccentric figure of Eccles. The sex problem had not yet upset our preconceived notions of domestic propriety, and most of us were satisfied with the simple problems of Cupid in their various abstractions.

I say there is something of this old-fashioned atmosphere in "Quinneys," which we are introduced to the inner circle of a more or less grotesque elderly keeper of a curio shop, a fine combination of Yorkshire thrift, cunning, and stubbornness, whose petted little daughter falls in love with her father's manly foreman, much to his chagrin and dislike. In this character the author has limned a highly interesting figure. Whether Mr. Frederick Ross keeps discreetly within the bounds of restraint in picturing his contradictory elements is at least an open question, though he makes him effective theatrically. At all events, though I think the part somewhat overacted and rendered with too great grotesquery, he makes him dominant, as the author intended. He is not aided with shrewd devices of thrilling crime effects, as is Grumpy, to enlist one's interest, but carries the interest on his broad shoulders pretty much alone.

The young foreman is not the bashful sort. He is modest and respectful, but he has a fair reserve of self-confidence and assertion not to be put out by the explosive temperament of his employer when the secret of his attachment for Posy and Posy's devoted attachment to him is suddenly brought home to the domineering old Yorkshireman, who has built up a great reputation as a connoisseur of old furniture and "the honestest dealer in London." Quinney flies into such a passion in his own peculiar shallow way that he bustles his wife and child into the streets because they will not abide by his decision that the carefully reared little Posy shall not become the wife of his foreman.

The foreman obediently follows them to the house of Mrs. Quinney's sister, prepared to stand by the women to the last ditch. But he has several cards up his sleeve. One is that he knows his trade and has a keener eye for the flaws in a set of old Chippendale chairs which Quinney has bought for nine hundred guineas and sold for one thousand to a young American collector, than Quinney who bought them for the genuine article. For it was he, in the employ of Quinney's crafty brother-in-law, Sam Tomlin, who took four genuine Chippendales and made eight of them. The process wasn't exactly honorable, but James didn't know to what base uses they were to be put by the shrewd Tomlin. He was only exercising his skill as a clever joiner. And in this card—this

knowledge—he holds the trump, which he plays with success.

Although Quinney uses Mabel Dredge, who can't sleep for love of James, and fancied herself preferred to Posy, to work up a pettifogging case against James by trying to make it appear that James is a philanderer and, too, is trying to blackmail him by threatening to expose his business methods as well as ignorance of genuine Chippendale, his little hand is soon called. Posy doesn't believe James is bad, and Mabel is not hard of heart sufficiently to allow herself to be exploited to the last wish of the old curio collector. And when Quinney hears from the lips of the greatest expert in London that James is an artist in mending Chippendales and converting four chairs into eight, he tardily recognizes the young fellow's worth and bestows his blessing. But this would hardly have been the desirable consummation had it not been for the good mother, who so bravely stood by Posy and James and told Quinney boldly to his face that he was an icon worshipper, who loved only imaginary curios and had no real heart for his wife and child. For at the bottom Quinney loved both, and that he was "the honestest dealer in London" he proved by returning the young American's check because the Chippendales were but half genuine.

Mr. Ross's interpretation of Quinney is spirited and picturesque and strongly inclined to mild burlesque. I could mentally see W. H. Thompson playing the role with just the right medium of unctious and humor; but it was certainly interesting from one point of view. A charming performance goes to the credit of Miss Rush for her sweet and intelligent handling of the role of Posy, and to Margaret Watson for a highly sympathetic interpretation of the part of Mrs. Quinney. A bit of good acting is done by Mr. Grenville as Tomlin, and a manly impersonation of the young hero, James, was Mr. Fletcher's share in the playing. Mabel Dredge is in good hands, as the lachrymose part is played by Miss Nesbitt.

## "LEHMANN'S KINDER"—IRVING PLACE THEATER

The Irving Place Theater company presented a lively new farce, entitled "Lehmann's Kinder," Wednesday evening, October 13. It is described on the programme as a "burlesque from theatrical life," by Hans Sturm. Lehmann is the manager of a comic opera company, of which his two children, Hans and Gretel, are members. Hans is, in fact, a married man. Lehmann, in order to placate a rich African uncle, whose fortune he expects to inherit, has made him believe that he was married ten years later than was really the truth, and when now the impending arrival of the uncle is announced, there is consternation in the household how to account for the age of the two children. An arrangement is made with Frau Fletsch, the washerwoman, who has eight or nine children of all sizes and ages, to pass off two of hers for Lehmann's children, but before the plan can be successfully carried out the uncle arrives. Hans and Gretel are dressed as children for a rehearsal of "Hansel and Gretel" and are accepted as his nephew and niece without ado. Thus it becomes necessary for them through three acts to act as children ten years younger than they really are, and confusion is made worse when the washerwomen's two children present themselves to the uncle and address him in the carefully-rehearsed speeches of welcome. A number of farcical complications ensue, but all ends well and the uncle himself marries the niece.

In the parts of the children, Christian Rub and Miss Hertha Schoenfeld were admirable, while Greta Meyer scored in the part of the washerwoman. The roles of Lehmann and of the uncle were excellently played by Ernst Robert and Ludwig Koppee, respectively. The farce is one of the most laughable since the days of Schoenthal, Moser and Blumenthal.

## SOUSA BAND CONCERT

John Philip Sousa and his band gave the third of a series of Sunday night concerts at the Hippodrome last Sunday night. The soloists were Virginia Root, the soprano who accompanied the band on its tour around the world; Belle Story, and Orville Harold. There were also the Miranda Band and Nat Willis to add variety to the programme.

The band played selections from "The Bartered Bride," the "Prelude," and "Love's Death," from "Tristan and Isolde," and Percy Grainger's sketches, "Handel on the Strand" and "Shepherd's Hey." Several compositions of the bandmaster were also offered, including the "Maiden's Three" suite, "The Coquette," "The Summer Girl" and "The Dancing Girl."

## AT NEIGHBORHOOD THEATERS

STANDARD.—Cyril Maude is making his last appearance in New York this week at the Standard Theater in his lovable and delightful characterization of "Grumpy." Mr. Maude is surrounded by the same players as during his engagement at the Empire Theater.

YORK.—"A Pair of Sixes" is the attraction at the York Theater this week. The cast includes Paul Nicholson, Miss Norton, Alice Claire Elliott, Jane Quinn, Walter Fenner, Godfrey Matthews, James T. Galloway, Mazie Fogarty, John Houston, John H. Lee, Jack Merrett and others.

LEXINGTON.—"Twin Beds" is this week's offering at the Lexington Theater. In the cast are Lois Bolton, Clare Weldon, John Welch, Auguste Aramini, Susanne Morgan, Helen Eddy and Fred Ozab.

## ACTORS' EQUITY ASSN.

Ass'n. to Determine the Meaning of the Word "About" in Contract—Wm. H. Crane Gives Message to Members



At the last meeting of the Council, held in the Association's rooms, Suite 608, Longacre Building, October 11, the following were present: Francis Wilson, president; Messrs. George Arliss, Albert Bruns, Charles D. Coburn, Edward Connelly, Edward Ellis, Frank Gilmore, Howard Kyle, Grant Stewart, David Warfield and Thomas Wise.

New Members elected: Richard Hatteras, J. Ellis Kirkham, John W. McGowan, Ivan R. Miller, Warren Knicker, Walter Minor S. Watson, C. R. McKinney.

David Warfield, who was chosen for the Council in June to fill the vacancy caused by the resignation therefrom of Hugh Bell, made his first appearance at a meeting and took an active part in the proceedings. After adjournment Mr. Warfield said to the secretary: "It is wonderfully interesting here and I'd like to come every Monday. This is a great work. You may count on me whenever rehearsals are not in the way."

The so-called "satisfactory" clause as it appears in contracts issued by certain managers is most pernicious. Under it an efficient actor is not as secure in his employment as an inefficient stage hand, or an insolent domestic servant, would be under the labor laws. It gives "the manager or his representative" the arbitrary privilege of dismissing the actor "at any time during rehearsals or after the first production or subsequent productions," and no cause for his being "unsatisfactory" need be assigned. The clause would be bad enough if it were enforced in a bona fide way during the first week of rehearsals only. Alas, such is rarely the case. Behind it lurks more lying, intrigue, cruelty, tyranny or selfish caprice than may be detected elsewhere in the domain of the theater. It is hoped that the smug hypocrisy that flourished by this unjust provision in a contract will be soon overthrown.

After making every allowance for the difficulties of getting a new play "over," and with forbearance in one's heart toward human frailties, is it reasonable to view complacently an instance where a company is rehearsed seven weeks in a play that has been tried in "stock," and then given notice, unaccompanied by any pecuniary compensation, that it is all off unless the play can be rewritten successfully? Must the actor be mulcted in this way for the negligence or incompetency of others? Furthermore, the contract under which these actors were used provided that the season should begin "on or about" a date that was more than two weeks prior to the abandonment of rehearsals. Is it not time to determine what meaning the word "about" has in a contract?

In this connection it is pleasant to note that Lionel Braham asked the advice of the A. E. A. office in regard to the postponement of the opening of the season of "Androcles and the Lion." His contract designated "on or about Sept. 6," and the time was put over to October. Mr. Braham was told that in the eyes of the A. E. A. it would be unfair to construe "about" as stretching so far, and that Granville Barker, if spoken to, would doubtless be of a like mind. Mr. Barker acknowledged the equity of our position and paid Mr. Braham a week's salary.

A message to members that is just coming from the press contains this reference:

William H. Crane, now the dean of American actors, said in his speech before the A. E. A. meeting in Los Angeles last July 17: "I believe heartily in the aim of our association. It only asks for what every actor has a right of equity be established between the actor and the manager. It will prove a great advantage to the theater. The resultant harmony of feeling could of fall to be a distinct benefit to performers."

The officers and councilmen of the A. E. A. are imbued with the idea expressed by Mr. Crane and what is more they are convinced that the fulfillment of the association's purpose will strengthen the private character of the actor and command a greater public respect for his vocation.

Our president will prepare a dedicatory greeting for the initial number of the proposed A. E. A. publication. It is hoped it will come out within the next three weeks.

The amendment to the By-Laws that will establish a list of life members is under consideration. Fred. Niblo and Thomas Wise have already applied for life memberships.

HOWARD KYLE, Corr. Sec.  
GRANT STEWART, Rec. Sec.

## TWO PLAYS CLOSE

Two plays ended their engagements last Saturday night. George Broadhurst's "What Money Can't Buy" closed at the Forty-eighth Street after nine performances, and Herman Scheffauer's drama, "The Bargain," which A. H. Woods disposed of to the Shuberts after its out-of-town presentation, was given its last showing at the Comedy after fourteen performances.



## SHUBERTS GET "WARE CASE"

Obtain American Rights to Detective Play  
Now Meeting With Success in London

The Shuberts have acquired from Frank Curzon the American rights to "The Ware Case," a play now meeting with great success at Wyndham's Theater, London, with Gerald Du Maurier and Marie Lohr in the leading roles. The play, of a detective nature, is by George Heyl.

## COLLEGIANS FOR CONCERT TOUR

CLEVELAND, O. (Special).—Upwards of sixty men have taken part this week in the try-out for the 1916 musical clubs of Western Reserve University, which will leave here on barnstorming tours beginning shortly after the first of the year.

Last year during the Easter vacation the collegians, twosome strong, covered 2,500 miles in Ohio, Pennsylvania, Michigan, and western New York. Arrangements had been completed for a tour of Canada when the outbreak of the war practically paralyzed business and compelled the abandonment of the trip. An original musical comedy skit, "Reserve Preserved," proved so popular that dramatic interests began to monopolize the attention of the students and finally resulted in an edict from the faculty of Western Reserve that no more performances could be scheduled.

The finishing touches are now being put on this year's musical comedy skit, "The Reserves in the Trenches." The skit will be supported by a glee club, mandolin club and monologist.

RALPH A. HAYES.

## MAY ROBSON JUST WILL ACT

ALBANY, N. Y. (Special).—Miss May Robson and her well selected company appeared at Harmanus Bleecker Hall, Oct. 9, in a splendid performance of "The Rejuvenation of Aunt Mary." The large audience thoroughly enjoyed the star's finished work. Miss Robson was ill with an attack of laryngitis when she reached Albany and it became necessary to cancel the matinee performance. Although her physician was unwilling for her to appear on the stage at the evening performance, she arose from her sick bed and made her appearance so as to not disappoint the audience. Her acting was without any flaws, though, of course, she was not in good voice. May Irwin, in "33 Washington Square," received her usual cordial welcome by a packed house, Oct. 12. "High Jinks" came Oct. 13 and attracted a full house. Miss Maude Adams, in "The Little Minister," Oct. 14, was accorded her customary warm greeting by a full capacity audience, the same interest was manifested both in the Barrie comedy, and the superb acting of the star.

GEORGE W. HERRICK.

## RETIREES FROM FILM FIELD

SPOKANE, WASH. (Special).—William Cutts, secretary and general manager of the Liberty Amusement company, which owns and operates the Liberty Theater here, and vice-president and general manager of the Montana Amusement company, which controls houses in Missoula, Butte and Anaconda, is preparing to retire from the film business. According to announcement made at the local house, he has sold his holdings in the two companies to Frank T. Bailey and George H. Grombacher. He leaves the operations Oct. 15. Mr. Cutts organized the Liberty Amusement company and directed the construction of the theater. He was also its manager for several weeks, being succeeded last summer by Ralph Ruffner, who remains in charge.

W. S. MCCREA.

## MISS BINGHAM RETURNS TO CAST

Amelia Bingham, who was taken seriously ill in Chicago six weeks ago while on her way to Los Angeles with "The New Henrietta" company, has regained her health. She has been spending two weeks at her home on Riverside Drive in this city and left Saturday night for Salt Lake City, where she will resume her role of "Mrs. Updyke" in "The New Henrietta." Laura Hope Crews, who went west on short notice to take Miss Bingham's place, will return to New York to fill an early engagement.

## IN MISS KERSHAW'S ROLE

Aimee Dalmores has taken the role of Emily Madden in "The Unchastened Woman." Willette Kershaw, who formerly played the part was compelled to retire on account of illness.

Oliver Morosco has made arrangements to present the play in London in conjunction with Alfred Butt.

## AFTER 24 YEARS

CANTON, O. (Special).—Emma Manchester, formerly a well-known actress, filed suit for divorce here Thursday against Robert Manchester, theatrical manager, who she charges squandered \$100,000 during their married life. They were married twenty-four years ago and she says that she assisted her husband with his stage productions and played a part in his plays.

## NEW PLAY AT 48th STREET

"The Eternal Magdalene," a new play by Robert H. McClaghlin, will be presented by Selwyn and company at the Forty-eighth Street Theater next Monday night.

The production is of particular interest as it will bring Julia Arthur back to the stage after an absence of twelve years.

## SHAW'S LATEST PLAY

"O'Flaherty, V. C." Tells Humorous Story of  
Soldier Who Prefers Trenches to Home

It is gratifying to learn that George Bernard Shaw has reconsidered his decision to give up playwriting in order to devote himself entirely to the study of secret diplomacy. It has just become known in America that the arch-satirist has written a new play entitled "O'Flaherty, V. C." which will probably be given in New York this season under the direction of the Shuberts.

The play tells the story of an Irish soldier who wins the Victoria Cross for valor in fighting and goes home on leave. His domestic cross proves so heavy, however, that he is glad to be sent back to the trenches.

## FARMER TO LECTURE IN MONTREAL

MONTREAL, QUEBEC (Special).—Harcourt Farmer has been engaged by the Young Women's Hebrew Association, Montreal, to give a course of forty lectures and lessons in Elocution and Dramatic Expression. He is well known here for his Shakespearean work.

A playlet from his pen, "A Good Old Sort," has lately been revived in England, and he is at present collaborating with another writer on a modern play for the English stage.

Mr. Farmer's last New York engagement was on the occasion of his lecture on Wilde in the Fall of 1914.

## MOTORS HUMMING FOR MUSIC

DETROIT, MICH. (Special).—Detroit, whose growth and prosperity have been the astonishment of the country for the last decade, this year is adding to her laurels by coming to the front of one of the nation's chief music centres. For a long time, managers and stars have been looking askance in Detroit. "Automobile prosperity," they have sneered.

But all of a sudden the automobile-prosperous Detroiters have taken it into their heads to go to concerts. Geraldine Farrar sang to a sold-out house, extra chairs and standing-room, Monday night. The Boston Opera Company and Paviowa, originally booked for three performances, are obliged to give four, and the Philharmonic course is practically sold out for the entire season.

## "THE UNBORN" TO BE GIVEN NOV. 5

Sponsored by many prominent men and women, Beulah Poynter's play, "The Unborn," will be produced on the afternoon of Nov. 5, under the auspices of the Medical Review of Reviews. As the play is said to be important in subject matter and radical in treatment the attendance will be restricted to those who have an interest in social topics. The story concerns a young married woman who objects to having offspring because there is in her family a taint of epilepsy and a strain of alcoholism. But she bears a son who develops all that she had feared. In manhood the tragedy of the unwanted child rises to a climax and his intended marriage brings disillusionment and despair.

## JEANNE EAGLES IN "OUTCAST"

Under the direction of Thomas W. Ryley, and by arrangement with the Charles Frohman company and Klaw and Erlanger, a second company has been sent out in "Outcast," the drama in which Elsie Ferguson appeared at the Lyceum Theater last season. Jeanne Eagles, who was seen with Julian Eltinge in "The Crinoline Girl" and with Arnold Daly in motion pictures, is playing Miss Ferguson's role. The tour will extend through the South and Middle West.

## REICHER ASSEMBLES CAST

Emanuel Reicher has assembled the company which will appear with him in Bjornson's "When the Young Vine Blooms" at the Garden Theater on Nov. 16. Mr. Reicher will head the cast as Mr. Arvik, and in his support will be Hedwig Reicher, Bertha Mann, Rupert Harvey, Augustin Duncan, Frank Bertrand, Enita Lascelles, Helen May, and Muiriel Hope.

## FINISH OF "THE SACRIFICE"

CHICAGO, ILL. (Special).—"The Sacrifice," Lem B. Parker's play based on the Leo Frank case, will close at the end of the engagement at the American in St. Louis, the "notice" being posted at the Victoria in this city.

## "MRS. BOLTAY'S DAUGHTERS"

"Mrs. Boltay's Daughters," a play adapted from the Hungarian of Eugen Heltai, by Marion Fairfax, will be presented at the Comedy Theater to-night under the direction of Harrison Grey Fliske and George Mosser in association with the Shuberts.

## MAY DE SOUSA OUT OF CAST

May De Sousa has temporarily retired from the cast of "Two Is Company," on account of an ailment of the throat. She is now at Lakewood, N. J.

## EDITH BLAND GOES TO SO. AFRICA

Edith Bland, who was to appear here this season in some of her London successes, has cancelled her engagement and has taken her company to South Africa.

## NEW PLAY BY WALTER

Woods to Produce "Little Shepherd of Kingdom Come"

Eugene Walter has dramatized John Fox's novel, "The Little Shepherd of Kingdom Come," and A. H. Woods will shortly produce it out of town.

Mr. Walter also adapted Mr. Fox's "The Trail of the Lonesome Pine," which was produced by Klaw and Erlanger at the New Amsterdam Theater some seasons ago with Charlotte Walker in the leading role. Incidentally, it was the most successful play that Miss Walker ever played.

## "QUEEN MARY" AT "THE CASTLE"

BOSTON, MASS. (Special).—The Craig players at the Castle Square Theater are in their third week of "The Blindness of Virtue." This company is famous for its long runs in stock, "Common Clay," now running in your city, was first produced here as a Harvard Prize Play and ran seventeen weeks. The company has now in preparation another new production, a farce, by Eddie Clark, of vaudeville fame, and has two other new productions in view for this winter's season.

Mary Young is appearing after several weeks' absence and is an ideal Ethel. William Carleton plays the athletic young Englishman with a virility, and Theodore Eribus has a part in the vicar which fits him to a nicety and misses none of the applause that the lines call for. Betty Barnicot plays the difficult part of the mother with distinction and Justina Adams, a new addition to the company just from Wellesley College, handles Mary Ann like an experienced player. Vida Sidney plays the sporting cook, and Donald Meek appears twice in a small part.

## PLAY CONTEST IN SALT LAKE CITY

SALT LAKE CITY, UTAH (Special).—A playwrighting contest open to all residents of Salt Lake has just been announced. It is the idea of Ernest Wilkes, who is conducting a chain of stock theaters, including the Empress in this city.

The contest closes Dec. 6. The play adjudged the best will be awarded \$150 and will be presented in the Empress Theater all Christmas week by the Ernest Wilkes Stock company. The play may be a drama, melodrama, melodramatic farce, romantic drama, comedy drama, romance or tragedy, the conditions being that no plays will be considered that are repulsive in nature or to any degree vulgar.

Mr. Wilkes has further offered to purchase at a fair price any other plays in addition to the winning one that are deemed deserving of production.

## CLARA MORRIS GETS INCOME

Friends of Clara Morris will be gratified to learn that she has come into a fortune which will provide for her for the rest of her life.

An accounting of the estate of her brother-in-law, William H. Harriot, died recently with the tax appraiser of Queens County, shows that Mrs. Morris is to receive the income of \$50,000 for life. Mr. Harriot left an estate of about \$450,000.

Miss Morris formerly lived in Yonkers, but now is making her home with Mrs. Harriot in Whitestone, Queens County. She is blind and in feeble health, requiring the attention of a nurse constantly.

## "AROUND THE MAP" NOV. 1

"Around the Map," Klaw and Erlanger's new musical production, will open at the New Amsterdam Theater, Nov. 1. The book and lyrics of the piece are by C. M. S. McLellan and the music by Herman Finck. The company includes Elsie Alder, William Norris, Robert Pitkin, Hazel Cox, Georgia O'Ramey, Tyler Brooks, James Kearney, Louise Groody, Fred Nice, Irving Brooks, Mignon Hood, Arthur Klein, Flora Crosbie, Percy Jennings, Belle Daub, Henry Vincent, Robert C. Adams, Sylvia de Frankie and James McElhenn.

## DEATH OF ETTA REED PAYTON

Mrs. Etta Reed Payton, wife of Corse Payton, died Oct. 11, in the Hampden Hospital, Springfield, Mass., at the age of forty-four, after an illness of several weeks, caused by a complication of diseases. She had been in bad health for some time, and had never fully recovered from a paralytic stroke that she suffered in 1907.

For many years Mrs. Payton was regarded as Brooklyn's most popular stock actress. Her husband has produced more than four hundred plays during his career as a manager and in most of these she played the leading feminine role.

## CYRIL MAUDE'S DAUGHTER HERE

Margery Maude, daughter of Cyril Maude who is appearing in "Grumpy," arrived Oct. 17 from London on the *Philadelphia* and was met at the pier by her father. She has come to join George Arliss's company to play the leading role in "Pagani," a new comedy by Edward Knobloch.

## LAURETTE TAYLOR HERE IN SPRING

George C. Tyler has received word from Laurette Taylor that because of the success of "Peg O' My Heart" in London she will not be able to return to this country until next Spring. She was to have begun a tour of the United States in November. Miss Taylor has appeared as Peg over a thousand times.

## HACKETT IN "MACBETH"

Following Shakespearean Production He Will  
Present MacNeill of MacNeill, V. C.

James K. Hackett will return to New York Nov. 1 from his summer home in the Islands to begin rehearsals of "Macbeth." Following his Shakespearean production Mr. Hackett is to present "MacNeill of MacNeill, V. C." a new Scotch romantic play by J. and J. du Rocher Macpherson. Mr. Hackett will appear in the title role.

## MANAGERIAL CHANGES

Manager Stephen Boggett, of the Bijou and Park Theaters, Bangor, Me., will go to Lewiston, where he is to manage the Lewiston Theater and Lewiston Music Hall. A. P. Bibber, who for several years has been manager of Music Hall, will succeed him in Bangor.

## IN "VERY GOOD EDDIE"

Florence Nash, Ada Lewis, Ernest Tiger, Anna Orr, Jack Hazzard and Catherine Manning have been engaged by the Marbury-Comstock Company for leading roles in "Very Good Eddie." The premiere will take place at the Princess Theater the first week in November.

## GOSSIP

Emmett Corrigan has been added to the cast of "The Eternal Magdalene."

Alma Tell has been added to the cast of "The Angel in the House," which Arnold Daly will produce.

Harry Carroll has joined the cast of "Looping the Loop," now playing in the West.

Harrison Hunter has been chosen for the leading male role in "Mrs. Boltay's Daughters."

George Sydenham has been specially engaged by Henry Savage to play the part of Nobody in "Everywoman" this season.

Lew Hearn has introduced a new scene in "Town Topics." Wellington Cross, Clifton Webb and Jimmie Fox participate in it.

Margaret Michael is meeting with most gratifying success in the role of Reeve, the vivacious French girl in "The Only Girl."

Betty Callish has been added to the cast of "Sadie Love" which is to be presented at the Gaiety Theater.

Montague Love, recently seen in "Husband and Wife," has been engaged by the Shuberts for "The Ware Case."

Harry Fox is to be a member of the company which will appear with Gaby Deslys in "Stop! Look! and Listen!"

Augustin Duncan has been added to the Emanuel Reicher repertoire company. He will play the part of Dean Hall in "When the New Wine Blooms."

Robert Paton Gibbs, who is playing Gecko in the revival of "Tribby," is the only member of the original company with the new production.

Madame Frances Aida, prima donna soprano of the Metropolitan Opera Company, will give her annual song recital in Carnegie Hall, Tuesday afternoon, Nov. 9.

Rupert Harvey will appear this season in "The Weavers," by Gerhart Hauptmann. Marguerite McNulty, now in vaudeville, is to play a prominent role in a revival of a former Broadway comedy.

After a dress rehearsal Oct. 11 for the Boston Toy Theater Guild, the Copley Players inaugurated the new lease of life with Stanley Houghton's "Independent Means."

Rather unexpectedly, "The Blindness of Virtue" has proved a hit at the Castle Square, and Mr. Craig has kept it on a second week.

Friends of Isabelle Ayres will be glad to learn that after a two weeks' siege in the Woman's Hospital, New York City, she is well on her way to recovery.

Bertha Mann, who is to be identified with the Modern Stage this season, will arrive in town this week from St. Louis, to begin rehearsals of "When the New Wine Blooms."

Ethel Clifton and Brenda Fowler are to present themselves in their own short drama, "The Saint and the Sinner." The metropolitan premiere of this playlet was given at the Alhambra Theater last week.

Arthur Hammerstein has engaged May Thompson, formerly a dancer at Maxim's restaurant, for a leading role in the Hauerbach-Friml operetta, "Katinka," which he will produce this season.

A special company of "A Fall House" will begin a tour in Easton, Pa., to-night, under the direction of H. H. Frazer. David Howell Lindner will be seen in the leading role.

Franklyn Ardell, who played an American bouncer in "Stolen Orders," has been engaged for an important part in "Katinka," a new operetta which Arthur Hammerstein will produce.

William Lennox is receiving flattering press notices for his performance of Andrew McMurray (Bunkie), in "The Only Girl" on tour. Mr. Lennox will be remembered for his Weelum in "Bunty Pulls the Strings."

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#### PORTLAND

PORTLAND, ME. (Special).—The Maine Music Festival is the gala event of the week. Melba De Giorgi, and the other artists, delighted large audiences at the new Exposition Building. This festival once more demonstrates the ability of Mr. William R. Chapman as musical director. The chorus did excellent work.

Keith's opened with vaudeville last week, and played to good business. Manager Smith is making an effort to give Portland what it desires, and the crowds are turning out well and showing their appreciation.

Jefferson is given over for the entire week to burlesque. World's series games were reported at this house.

Casco Theater: Dark for some time, opened with Geraldine Farrar in "Carmen," the picture being held over for a week, delighted large crowds of festival visitors.

Empire: Doing capacity business.

New Portland Theater: Playing to vaudeville and pictures continues capacity business week in and week out.

AGNES ARMSTRONG.

#### SAN DIEGO

SAN DIEGO, CAL. (Special).—Ruth St. Denis was seen at the Spreckels Theater in her Oriental dances, supported by an excellent company. Business was fine. The Spreckels will play feature films on open nights during the coming season.

Manager Palmer has a quartette of singers who are giving open-air concerts before and between the shows in front of the Savoy Theater. It is proving a good drawing card. The house has been doing capacity business for some time.

A local tabloid review was produced at the Empress Theater Oct. 6, 7, for the benefit of the Helping Hand Home, under the direction of George Best. It was voted to be one of the best amateur performances ever seen in San Diego.

All of the picture houses are going after the feature film programmes at advance prices. The Dudley Motion Picture Company has started to work at National City.

The Al. G. Barnes's Wild Animal Circus will arrive in San Diego Nov. 17, to go into Winter quarters at the Panama-California Exposition.

MARIE DE BEAU CHAPMAN.

#### LONDON, ONT.

LONDON, ONT. (Special).—Grand Opera House: After a most successful summer season of pictures and vaudeville, the regular season opened Sept. 13, 14 with "Trilby," by a splendid cast to capacity business, and proved a welcome change.

"Peg o' My Heart" followed Sept. 15, 16, also to a full house at each performance and pleased.

"The Rosary," Sept. 17, 18, three performances to fair attendance.

A temporary return to pictures and vaudeville is being made, as the season is still early.

"Birth of a Nation," Oct. 11 (Thanksgiving Day in Canada), two performances to capacity attendance. The engagement was so successful that a return date has been arranged for Oct. 28-30.

"On Trial," by a splendid company, opened to a good house. Thurston, the magician follows.

Princess Theater: The Ben Toy Musical Comedy Co. is in the second of a six week's engagement and is drawing well.

The Majestic Star, Unique and Empire Theaters are doing well business on the holiday being exceptionally good.

C. E. A. WEBER.

#### PORTLAND

PORTLAND, ORE. (Special).—Nellie Nichols drew good houses to the Orpheum, and her popularity proved greater than ever. In a skill, "Twenty Odd Years After," Harry Bessford won applause by his clever character work. The bird-songs of Fleta Brown made a distinct hit.

The Lyric closed vaudeville and pictures, and while renovating is heavily billing a new company of thirty people, with Dillon and King at the head. The cast includes Vera Lawrence, Grace Allen, Charlie Reilly, and Frank Harrington.

Springfield, Ore., is building a new picture house, a two-story structure, to cost \$20,000. J. A. Seaver is financing the enterprise.

JOHN F. LOGAN.

#### FALL RIVER

FALL RIVER, MASS.—Academy of Music: Fall River Council, Knights of Columbus, under the personal direction of Professor Charles Chase, of New York, presented one of the best local minstrel performances ever staged in this city to large attendance.

"Adele," under the management of Joseph Hickerton, Jr., gave a fine performance Oct. 13, the company headed by Myrtle Jersey, including Clara Palmer, Dorothy Betts, Fred Fear, Felix Hancy, and Charles H. Bowers.

"The Tempters," Oct. 14-16.

W. F. GEE.

#### WILLIMANTIC

WILLIMANTIC, CONN. (Special).—Manager D. J. Casey is living up to his motto of not showing an attraction unless he can guarantee the merits of the show.

"Sinners," Oct. 8; excellent company and business.

"Adele," Oct. 12 to capacity house.

At Hawley Armory, Connecticut Agricultural College, Story, Conn., the Her Great Players presented "Much Ado About Nothing." The fine acting of the players was a great treat to the large audience, hundreds attending from this city.

C. C. PALMER.

#### GALVESTON

GALVESTON, TEX. (Special).—The Galveston season opened with Gus Bates Post, in "Carmen," The Tentmaker, to a good and appreciative audience.

The attractions for October are: Oct. 8, "When Dreams Come True"; Oct. 9-10, Lyman H. Howe's Festival Travels; Oct. 13, "Pair of Sixes"; Oct. 15, Nell O'Brien's Minstrels; Oct. 24-25-26, "The Birth of a Nation"; Oct. 27-28, "Only Girl"; Oct. 30, "Kick In."

J. SINGER.

#### ROCHESTER

ROCHESTER, MINN. (Special).—Metropolitan: Oct. 7, "On Trial," excellent company played to one of the largest houses the theater has ever had. The house was all sold out two days before the show date, and many were turned away.

A return date has partly been promised later in the season, and if they return, will probably be greeted with as large a house as this time.

T. L. JASSELYN.

#### SASKATOON

SASKATOON, SASK. (Special).—"Peg o' My Heart" with Kitty O'Connor in the title-role, opened the dramatic season at the Empire Theater Thanksgiving Day, and played to capacity.

Business in Western Canada has picked up wonderfully of late, due entirely to the enormous grain crop which is the largest the Dominion has yet had.

It is expected that after the harvest road shows playing Saskatoon will find the city a veritable gold mine.

Other attractions booked at the Empire to follow in succession are "When Dreams Come True," "The Trail of the Lonesome Pine," Margaret Anglin in "Reverley's Balance," "Too Many Cooks," "The White Feather," Cyril Maude in "Grumpy," and "The Girl from Nowhere."

Arrangements are nearing completion for the Orpheum time to break in at the Empire Theater for the last three days of each week.

Regina, Sask., will get these shows for the first half of each week. George Frith, representing the Orpheum, looked over the ground here lately, and went away greatly pleased at the prospects of a successful season of big time vaudeville here this winter.

The Empire ran high-class photoplays all Summer, including Mutual pictures, and wound up with a week of Pathe's "Via Wireless" and "Pro Patria."

RICHARD M. HARRISON.

#### NEWARK, N. J.

NEWARK, N. J. (Special).—"The Song of Songs" was presented at the Newark Oct. 11-16, with excellent cast, including Irene Fenwick and Thomas A. Wise.

Next week, Julian Eltinge in "Cousin Lucy."

Madame Petrova and company present "The Revolt" at the Shubert. "The Roseland Girls" crowded the Empire Theater.

"Miss Thanksgiving" with the headliner at the Lyric and "The Rose of Virginia" at Keeney's Oct. 11-16.

GEO. S. APPELEGATE.

#### FORT DODGE

FORT DODGE, IA. (Special).—Manager Kennedy of the Princess, made a most welcome announcement when he stated that beginning Nov. 1 he was going to put on good, legitimate attractions, two or three times a month.

Coming, Oct. 28, Fiske O'Hara in "Kinkenny"; Nov. 16, Margaret Anglin in "Benji's Balance."

All movie managers announce most satisfactory business.

LILLIAN M. HANKIN.

#### UHRICHVILLE

UHRICHVILLE, O.—City Opera House (Elvin and Van Ostran, mgrs.): Ben Holmes in "Happy Heine" Oct. 5 to fair business.

"Shepherd of the Hills" Oct. 9, "September Morn'" Oct. 19, "Don't Lie to Your Wife" Oct. 27; "Mutt and Jeff in College," Nov. 16; "Damaged Goods," Nov. 19.

The Vale and Columbia both report good business with pictures.

J. R. MILONE.

#### UHRICHVILLE

UHRICHVILLE, O. (Special).—"Little Shepherd of the Hills" Oct. 9; splendid attraction, to fair business.

Lawrence Foster, of this company, was a former resident of this city and met with a favorable reception during the company's stay here.

"September Morn'" Oct. 19; "Don't Lie to Your Wife" Oct. 27; "Mutt and Jeff in College," Nov. 16; "Damaged Goods," Nov. 19.

JOHN R. MILONE.

#### STOCK NOTES

Miss Roxanne Lansing has joined Elbert & Getchell's Princess Theater players, making her first appearance with the company in Mark Swan's comedy drama, "Her Own Money."

The MacCurdy Players at the Gotham Theater in Brooklyn packed the theater at every performance of "The Sacrifice."

Week of Oct. 18 they play "The Natural Law." It's first production in stock.

Announcement is made of the marriage of Miss Meta Miller, former manager of the Auditorium Stock company, Kansas City, and Edward Dean Jennings, city passenger agent of the Chicago & Alton railroad in Chicago, at noon on Oct. 20.

The couple will make a honeymoon tour of the South, stopping at Chattanooga, Tenn., Jacksonville, St. Augustine, Palm Beach, Miami and Key West, and then going on to Havana.

Mr. Jennings and his bride will be at home in Chicago after Dec. 1.

Miss Helen Mair, who gave a very clever interpretation of Mrs. Gibbs in "What Happened to Mary" with Vaughan Glaser, will play with Mr. Glaser's stock in Buffalo, at the Majestic Theater.

The Weselman Wood Stock open in Oakdale, Neb., Oct. 11, for winter season. The roster of the company is: Billy Young, Billy Mansbarger, Billy Fisher, Ethan Allen, Geo. C. Wood, Clyde Wilson, Mabel Fletcher, Mrs. G. C. Wood, Geane Harrington and Olga Wood. Best regards to our old standby.

The James Kennedy Repertoire company are presenting the following productions: "At Bay," "The Commuters," "Little Lost Sister," "Crystal Run Farm," "Isle of Dreams," and "How Bobby Butted In."

The company is excellent and doing good business in Hudson River towns.

Frances Shannon is playing the leads with the Knickerbocker Theater Stock at Philadelphia. In "Thought and Paid For," her winsome personality and her clever work scored her an instantaneous success.

"The Lion and the Mouse" is the current week's bill.

Mr. McLean Gates, the Horne Stock company's new leading man, made his first appearance before a Saginaw audience in the role of John Willis, the "grouchy" attorney in "What Happened to Mary."

It is a part which calls for extreme finesse in interpretation, and Mr. Gates was found fully equal to the exacting role.

The Forsberg Players did a banner week at the Park Palace, Newark, presenting "The Spendthrift." Miss Thais Magrane, who created the role of Frances Ward on the road, was excellent and repeated her



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former success. Charles Dingle, Harold Kennedy, Orris Holland, Gordon Mitchell, Pearl Gray, Emma Campbell and Gertrude Seiden gave strong support. "One Day," following.

Genevieve Cliffe, former leading woman with the Fisher Players at St. Paul, will go out over the Orpheum time with the Molly McIntyre sketch. Miss Cliffe will appear in the role formerly played by the temperamental Molly. Of other Fisher people Billy Kent and his wife join a musical comedy; Harry La Cour goes out with Charles Lindholm in "The Man from Minnesota," over S. and C. time; Sam McHarty and Pat Lawless go to New York.

Ruth Robinson closed her engagement as leading woman at B. F. Keith's Bronx Theater Saturday night. Her performance of Maryla Varenka in "The Yellow Ticket" was exceedingly clever, and was witnessed by some of the biggest producing managers.

Miss Robinson's greatest asset as a stock leading woman is her unusual versatility, playing ingenue, dramatic and comedy leads equally well. She has a fine speaking voice and her enunciation is clear and distinct.

Several producing managers have bid for this promising little lady, but she is desirous of finishing the present season in stock.



## BOSTON

## Copley Players Produce "Independent Means," Which Means Not Independence

BOSTON (Special).—For their initial play the Copley Players have mounted "Independent Means," an early play of Stanley Houghton's, which proves to be of interest technically and historically, but altogether too drab and unentertaining to introduce effectively Mr. Montecarlo's really accomplished company. Excellent acting is contributed by Henry Crocker and Agnes Scott as the elder Forsyths, and by Viola Compton as Jane Gregory. A good many people in Boston are earnestly hoping for Mr. Montecarlo's success, and for an early change of bill that will make that success more assured.

"Hindle Wakes," "The Importance of Being Earnest," and plays by H. H. Davies, Galsworthy, and Schiller are in prospect. The patrons of the Castle Square have taken "The Blindness of Virtue" to their hearts, and John Craig is retaining the play for its third week. Mary Young, playing her first part in some weeks, has scored another personal success. Mr. Craig announces, to follow "The Blindness of Virtue," a new comedy, as yet unnamed.

The other bills: "Colonial," "The Follies"; Hollis, "Nobody Home"; Tremont, "On Trial"; Shubert, "Experience"; Wilbur, "A Pair of Silk Stockings"; Majestic, "The Birth of a Nation"; Plymouth, "Back Home"; Park Square, "Twin Beds."

Miss Marbury gave a special matinee of "Nobody Home" at the Hollis Oct. 14, and had as her guests the "Experience" and "Follies" companies.

Elsie Ferguson in "Outcast" comes to the Hollis Nov. 1. On Oct. 25 "Trilby" will follow "Experience" at the Shubert, and Granville Barker's production of "Androcles and the Lion" will come to the Wilbur.

The Boston Hippodrome (formerly the National) will reopen after a long darkness on Oct. 25, with pictures and Creature's Band.

In aid of Boston College, Florence Martin and "Peg o' My Heart" are to appear twice on Oct. 25 at the College Hall.

Salita Solano was the marshal of the Players' Division in the big suffrage parade of Oct. 16.

FORREST LEARD.

## "INTERIOR" AT THE BANDBOX

The Washington Square Players have substituted Maeterlinck's "Interior" for Roberto Bracco's "A Night of Snow" in their programme of one-act plays of the Bandbox Theater. The change, said to be due to the fact that the Italian play was foreign to the understanding and sympathy of an American audience, went into effect last Monday night. In the cast of "Interior" are Josephine A. Meyer, Florence Enright, Edwina Behre, Agnes McCarthy, Beatrice Savelli, Ralph Roeder, Walter Frankl, Romo Bufano, and James Tarbell.

On account of the suffrage parade the Players will give no matinee to-day. Instead, a special suffrage performance will be given on Friday afternoon, Oct. 22.

## ARNOLD DALY'S NEW PART

In "The Angel of the House," the new play by Eden Philpotts and B. Macdonald Hastings, which he will produce the middle of November, Arnold Daly will play the part of the Hon. Hyacinth Petavel, a 1915 exotic of the Oscar Wilde school brought up to date.

Mr. Daly's supporting cast will include George Giddens, Robert Elliott, Effingham Pinto, John Burridge, Alma Tell, Lorraine Frost, and Hilda Spong.

## LOEW LINKS UP BALTIMORE

BALTIMORE, MD. (Special).—The latest theatrical coup in the Monumental City is the capture of the Hippodrome by Marcus Loew. The Hip. is Baltimore's biggest, and in many respects best theater for wholesome picture and pop. vaudeville entertainment, and by securing control of the house Mr. Loew has linked up an important loop in his circuit, leading direct to the Columbia Theater, in Washington, which he recently acquired.

## PERRY KELLY A PRODUCER

Perry Kelly, who is prospering with his revival of "The Prince of Pilsen" on the road, proposes to devote some of the profits to a new production for Hyams and McIntyre. The piece now in preparation is a musical comedy entitled "My Home Town Girl," with music by Louis Hirsch, and it is booked to open in Syracuse on Nov. 15. Mr. Hirsch, by the way, is interpolating various numbers in "Around the Map."

## IRISH THEATER SEEKS PLAYS

The Irish Theater of America, whose activities will include a long season in New York and shorter engagements in the important Eastern cities, are seeking acceptable plays from American dramatists. During their engagement the plan to produce several groups of short plays as well as those which will serve as a full evening's entertainment.

## WORCESTER'S OWN "TOY SHOP"

WORCESTER, MASS. (Special).—"Fi-Fi of the Toy Shop," a musical extravaganza, was presented under the auspices of the Guild of St. Agnes, Oct. 13. The cast was composed entirely of Worcester people. It played to S. R. O. The "Follies of 1915" frolicked from Oct. 7 to 9.

FRANK H. ORDWAY.

## PAVLOWA AT THE MANHATTAN

The Boston Opera company and the Pavlova Ballet Russe will begin their engagement on Oct. 25 at the Manhattan Opera House instead of the Lexington Theater as previously announced.

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WAR CLOSES OPERA HOUSE  
French Opera Asso'n in New Orleans Goes into Hands of Receiver

NEW ORLEANS (Special).—A receiver has been appointed in the Civil District Court for the French Opera Association, Ltd., which owns the famous French Opera House. The failure was brought about by the European war.

For many years the French Opera House was regarded as the center of the city's social activities. The main part of the building was erected about 150 years ago. Opera was sung there each season until the outbreak of the war. The Mardi Gras balls were also held there every year. Owing to the inability to obtain singers no opera performances have been given since the war began.

## MISS ANGLIN IN BIBLICAL PLAY

SAN FRANCISCO, CAL. (Special).—There is much local interest in Charles Phillips' biblical play, "The Divine Friend," in which Miss Anglin is appearing in the role of Mary of Magdala at the Columbia Theater. In this characterization the art of Miss Anglin has its fullest opportunities.

The notably elaborate costumes and scenery are the product of Livingston Pratt's studios and an evidence of the zeal Miss Anglin has shown in giving this great drama by a local playwright a production commensurate with its dignity. Another element that adds greatly to the enjoyment of the production is the incidental music, written and arranged for the production by Theodor Vogt.

The company is admirable, including Donald Cameron, Paul Harvey, Saxone Moreland, Alfred Lunt, Ralph Kemmet and Miss Lurita Stone.

## PERMIT SMOKING AT CENTURY

The question of whether smoking should be permitted at the Century Music Hall, which has been worrying Ned Wayburn and William Raymond Sill for some weeks past, has been decided in the affirmative. Hereafter in the mezzanine seats and boxes one may smoke at all performances. The question was decided by Century patrons who were asked to vote upon it.

## NEW FARCE AT ELTINGE NOV. 2

Avery Hopwood's new farce, "Fair and Warmer," will be given its first performance in New York at the Eltinge Theater, Tuesday night, Nov. 2, under the direction of Selwyn and Company. The cast includes Madge Kennedy, Jane Beecher, Olive May, Hamilton Revelle, John Cumberland, Robert Fischer, Guy Bragdon, and Ralph Morgan.

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## NEW FARCE AT THE FULTON

H. H. Frazee's production of Frank Mandel's farce, "Sherman Was Right," will follow "Some Baby" at the Fulton Theater next week. In the cast will be Hale Hamilton, Dodson Mitchell, Sam Sidman, Martin L. Alsop, Ernest Cossart, Dorothy Dorr, George Laurence, Jean Shelby, Eileen Van Biene, and Regine Wallace.

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# NEWS OF STOCK PLAYS AND PLAYERS

Edited by WILLARD HOLCOMB

## The Ticker

An era of retrenchment, if not reform, has come over the stock field. Perhaps it would be more in accord with prevalent military parlance to term it a "realignment of the forces preparatory to the Winter campaign." At any rate, there are a number of changes, current and impending in stock. One peculiarity of the present season is its changeability. Nothing appears to be permanent, and producers who fancy they have figured out just "what the public wants" have frequent occasion to change their opinions, and their style of productions, almost at "two weeks' notice." Therefore stock promoters need not be surprised if various organizations, originally announced as "permanent," have suddenly ceased to exist at all. Some of these have come under immediate notice, and the reasons therefore can readily be analyzed. For instance the management of the Crescent in Brooklyn decided to introduce new blood into the old stock, frequently a very good idea, and one that revives vigor in the team work of the company as well as renewing public interest. But theatergoers across the bridge are a conservative lot, loyal to old favorites, very different from Broadway. Controversy broke out immediately on announcement of the new "line-up," and continued uninterruptedly through the medium of "The Crescent Boosters," until the Keith management found it more profitable to turn the theater over to the Triangle Film Corporation. Most of the Brooklyn company were transferred to Union Hill, which necessitated the "letting out" of a number of players there, and the reactionary effect is even felt in the Bronx company. Consequently, like the present war, it is difficult to apportion the results of this war, except that the actors lose.

The Crescent stock in New Orleans, to which Mr. Gieckler went as leading man, closes for the reason that the theater will resume regular road company bookings; and for similar reason the stock company, which stopped the gaps at the Majestic, in Utica, for nearly a year, has been disbanded.

Out in Salt Lake City the ambitious attempt of Miss Maud May Babcock, of the University of Utah, to adopt the municipal system of Northampton, had to be abandoned because sufficient support was not forthcoming. Nevertheless Miss Babcock has not finally forsaken the plan, and another season when times are more propitious, proposes to put her experience to use.

Meanwhile, to counterbalance these losses on the main fronts of stock, companies are springing up and meeting with good support in communities heretofore considered too small to be profitable even as "one night stands." So, as of old, "the battle is not always to the strong," but to the wise.

### KING DAVID IN HARTFORD

HARTFORD, CONN. (Special).—"The Shepherd King" was presented by the Poli Players for week of Oct. 11. This play is a very difficult one for stock presentation and few companies would dare attempt it. The local Players are to be congratulated because never have they given more convincing proof of their true ability. As a whole the company did excellently. The scenery was beautiful; especially the King's Palace in Act III. Harry Hollingsworth appeared as David, the shepherd boy, and acted the part perfectly. Second honors go to Benedict MacQuarrie, our beloved villain. Billie Long looked very charming as Princess Merab, and Bessie McAllister, John Ellis, Forrest Seabury, Ada Dalton, Evita Francis, Hal Briggs, Eugene Desmond, Florine Farr and Thomas David, new with the company, did well. Incidentally two local colored men, attired in red robes, faunted King Saul with peacock feathers. The audience did not take this very seriously and appeared much amused. Harry Hollingsworth received much applause for his work as did the other favorites. Attendance large. "Freckles" coming week. SEYMOUR WEMYSS SMITH.

### DENVER'S YOUNGEST STAR

Lois Esther McKay, the champion twenty-five-month-old baby in the Denver contest, is going on the stage. Manager G. D. Woodward, of the Denham Theater, signed the prize-winning baby up for a week's engagement to star in the third act of "Shadows." She will share honors with Eva Lang and Carl Anthony, and, although the youngest star for Denver, she will be one of the prettiest and most popular.

### "ONE DAY" IN SCHENECTADY

SCHENECTADY (Special).—"One Day," considered by many their best production thus far, was presented by the Crane-Shirley Stock company, week of Oct. 11 to 16. Blanche Shirley and James Crane as Opal and Paul gave as finished a performance of two romantic lovers as the most critical could desire. Other favorites who scored heavily were Houston Richards, Howard Lange, and Grace Fox. Week Oct. 18-25, "The Squaw Man." NAT SAHR.

### FISHERS FOR THE IRISH

ST. PAUL, MINN. (Special).—"The Ernest Fisher Players appeared in Chauncey O'cott's former vehicle, "Macushla" at the Shubert. While the play does not lend itself readily to stock production, a satisfactory performance was given. Duncan Penwarden's clever impersonation of Sandy McNab deserves first mention. Frederic Van Rensselaer was the villain, Warren Fairchild; Pete Raymond, Thomas Wiggins; Earl Lee, Dennis O'Mara, and Sam McHarry played the leading role. Sir Brian Fitzgerald, Mollie Fisher was a captivating Patricia Boyer. Robert H. Rossel sang "A Little Bit of Heaven" and "Macushla" in excellent style. "The World and His Wife," with May Buckley, Oct. 17-23. "The Thief," Oct. 24-30. JOSEPH J. PFISTER.

### STOCK SHOCKS KANSAS CITY

KANSAS CITY, MO. (Special).—"Electrocuted at Five A.M.," a military society comedy-drama with a startling title, proved a surprise to the critics when presented to packed houses by the Dubinsky Brothers Stock company, at the Garden Theater, Kansas City. The title was meant to draw crowds and it did; the "death house" scene at Sing Sing, with the sting of the electric chair, and the blood transfusion scene in the last act, being the alternating thrills in this popular shocker. Ed. Dubinsky, as Captain George Annister, was very much at home. Irene Daniel played, Claire Annister. Barney Dubinsky, Eva Craig, Roy Sutherland, Charles Cubine and L. Rufus Hill were among the accessories.

### STOCKS IN COSTUME

"Mistress Nell" and "The Two Orphans" are Rival Bills in Baltimore

BALTIMORE, MD. (Special).—"The return of Miss Grace Huff to Baltimore to head the Auditorium Players was the occasion for a great ovation last week at every performance of "Mistress Nell." Miss Huff has been absent from Baltimore less than six months, but judging from the welcome she received at the hands of hundreds of admirers, her absence "made their hearts grow fonder." In any event, Miss Huff is to be congratulated for the loyal following she has established in Baltimore. While many of the local papers found reason for cavil, and the production was not up to the standard of the Auditorium Players, stock players seldom measure up well in romantic costume plays, no matter how good the company, and this was the sole trouble last week. Miss Huff's performance showed a commendable amount of virility and was marked by spontaneous manner of action and excellent shading. She depicted the various moods of the character with a skill which showed a clear insight into the possibilities of the role and a thorough study of the character. Edward Mackey contributed one of the best performances of the cast. In fact, he appears to infinitely better advantage in costume plays than any other member of the cast. Miss Dale was another member of the cast who particularly impressed with her characterization of the Duchess.

Berton Churchill gave a very dignified and clean-cut performance, and again demonstrated what a really versatile actor he is. Edna Hibbard was charming, and managed to get considerable out of her role. The remainder of the cast seemed very much ill at ease, and not at all well adapted to their various roles. The production from a scenic standpoint was unusually good, and reflected much credit on Arthur Hoyt. This week, "Sauce for the Goose."

The Colonial Players acquitted themselves in splendid style last week, when they brought forth that old favorite, "The Two Orphans." While the Colonial are not to be placed in the same class with the Auditorium Players, their work, nevertheless, is way above the average of most companies, and reveals a surprising smoothness. Margaret Lotus is an exceptionally clever actress. I. B. KREIS.

### STOCK DOES WELL AT YOUNGSTOWN

The McWatters & Webb Stock company, playing the popular Grand at Youngstown, Ohio, opened their season with "Polly of the Circus." Miss Melvin, Mr. McWatters and Mr. Webb received a hearty welcome from their many friends in Youngstown, and at the close of the third act, the stage was literally covered with floral tributes. In addition to the company, a regular circus took part in the last act. The second week, "Brown of Harvard," drew well, followed by "So Much for So Much." The roster of the company: W. O. McWatters and Leslie P. Webb, proprietors; Miss Mae Melvin, leading lady; W. O. McWatters, leading man; Leslie P. Webb, heavies; Bennett Finn, director; Wm. Hurley, stage manager; Jack Amory, Tom Kruger, Eleanor Pochelu, Edith Bowers, Ollie Minell, Richard Castella, Geo. Casteden, scenic artist, J. A. Murray, carpenter, and Sam C. Miller, manager.

### ANOTHER CRESCENT CHANGE

NEW ORLEANS, LA. (Special).—"The Baldwin Players, for their last week at the Crescent, put on "One Day," Oct. 10-16, in an intelligent and satisfactory manner. The entire company responded with its usual ability and the attendance was fair. The traveling company policy will be renewed at the Crescent, Oct. 17, when Richard Bennett Co-workers will appear in "Damaged Goods."

The great storm that struck this city two weeks ago did considerable damage to the French Opera House, breaking in a part of the roof and flooding the auditorium. J. M. QUINTERO.

### FALLING FROM FORM

PITTSBURGH (Special).—"The Marguerite Bryant Players presented a revival of "Why Girls Leave Home," week of Oct. 11, at the Empire. Considering the good class of plays this organization has been presenting stock patrons during the past several weeks, this offering seems quite a departure, but nevertheless it was well done. Marguerite Bryant was seen to advantage as Pearl Sherwood, with Jack Morgan playing opposite as the lover. Charles Kramer was capital as Johnnie Hobbs, while other members of the company were adequate. "Lena Rivers," Oct. 18-23. D. JAY FACKNER.

### LAVINIA SHANNON IN NEWARK

NEWARK, N. J. (Special).—"One Day" was presented by the Froberg Players at the Park Place Theater, Oct. 11-16, to crowded houses. Miss Thais Magrane and Charles Dingle shared the honors. Orris Holland, Harold Kennedy, Edward Van Sloan, Pearl Gray, all were excellent. Lavinia Shannon joins the company this week. GEO. S. APFLEGATE.



ENID MAY JACKSON AND M. J. C. BRIGGS IN "THE WARRENS OF VIRGINIA," AT THE GRAND OPERA HOUSE, BROOKLYN.

### CHATTERDON CHARMS KINGSTON

KINGSTON, N. Y. (Special).—"At the Kingston Opera House for the week of Oct. 11 was Arthur Chatterdon and his touring stock company, including Valerie Valaire, in the following Broadway successes: "The Witching Hour," "Pierre of the Plains," "The Fortune Hunter," "The Gamblers," "Before and After," "The Deserters," and "The Traveling Salesman." The rest of the cast includes George Manning, Milton Byron, William Thompson, Arthur Kerwin, William McCarthy, John Fowles, Harry Reeves, H. S. Claffin, Misses Lillian Albert, Mae Roland, and Corda Davy. Local audiences were very much pleased with the casts and plays, and Mr. Chatterdon always is at his best. It seems, when he gets to Kingston. The new leading lady, Miss Valerie Valaire, and pretty Lillian Albert made hits throughout the week.

Harry A. March, the repertoire king, visited the company, of which he is the owner. A. EDWARD WALKER.

### MISS BURGESS IN "NEARLY MARRIED"

JACKSONVILLE, FLA. (Special).—"The Hazle Burgess Players presented "Tess of the Storm Country," week of Oct. 10, to large and well pleased houses. Miss Maud Hollingsworth scored a hit as Tess and won her audience from the first. Vernon Wallace was good as the hero, and the entire cast appeared to advantage. A double bill for Sunday matinee and night included "The Man from Home," and "Nearly Married," the bill for the remainder of the week.

Bert Leigh has returned from New York with a long list of plays to be presented by the company, among them "Under Cover," "Kick In," "Polly of the Circus," and "Seven Keys to Baldpate." Miss Hazle Burgess returns to her company after quite an exciting romance, and opens in "Nearly Married." WM. L. BOYKER.

### "HAPPYLAND" IN ST. LOUIS

ST. LOUIS, MO. (Special).—"DeKoven's "Happyland" was given a splendid production at the Park Theater. Roger Gray in the role created by Hopper, and Mabel Wilbur in the prima donna's role, were decided hits. Tom Conkey as the lover, Geo. Natanson as the Captain, Louise Allen, Sarah Edwards, Harry Fender, Royal Cutter and Dan Marble all acquitted themselves of their respective parts.

Bertha Mann has concluded her engagement at the Shenandoah and returned East to accept a road engagement. Her successor has not been named.

Thurston Hall, who was immensely popular as leading man of several of the old stock companies some few years ago, when seen here last week in "The Only Girl," was remembered and well received. Mitchell Harris, who is at present the matinee idol of local stock, and Mr. Hall appeared together several years ago in "Ben Hur."

VIVIAN S. WATKINS.

### BROCKTON TAKES IN "KINDLING"

BROCKTON, MASS. (Special).—"The Hathaway Players in "Kindling," Oct. 11-16, had large and enthusiastic audiences. Ruth Lechler, in the emotional role of Maggie Schultz did excellent work. Julian Noa as Schultz gave a forcible and finished interpretation of the character. Marion Chester as Mrs. Bates furnished the comedy element, and Leah Janve as Alice looked and acted the role finely. Kathleen Barry, John R. Whiteman, Elmer Thompson, Walter Redell, and Forrest Abbott deserve mention. The play was finely staged under the direction of William H. Dimock. "The Blindness of Virtue," Oct. 18-23. W. S. PRATT.





GRACE HUFF.

Leading Lady with the Baltimore Auditorium Players.

Grace Huff has had an interesting career. She is a member of a theatrical family, and made her debut at the age of nine years in the Belasco Stock company of San Francisco—that college from which so many of our best players have graduated. She has had a wide experience—when only nineteen she appeared as Juliet—and she has a repertoire of over four hundred plays. She appears to equal advantage in either emotional work or light comedy, as she acts with the sincerity that the true artist always brings to his work.

Miss Huff has just returned to Baltimore to head the Auditorium Players, one of the strongest stock organizations in the country. Miss Huff enjoys the enviable distinction of being the most popular stock actress who has appeared in that city in the past ten years, and her return is due to the insistent and repeated demands of hundreds of stock patrons, to whom she has endeared herself both by her ability as an actress and her charm. Miss Huff also holds the unique record for the longest engagement ever played by any actor or actress in the history of the Monumental City, having last May concluded a season of 104 consecutive weeks. Her return in "Miss Nell" was the occasion for a great ovation, and at the conclusion of her opening performance she received enough floral tokens of esteem to more than fill her touring car.

#### "REBECCA AT THE WELL"—WELL

ELMIRA, N. Y. (Special).—The Mozart Players have done nothing more clever or entertaining than their splendid production of "Rebecca of Sunnybrook Farm," at the Mozart, to capacity business. Alice Clements was exceptionally good in the title-role. Gall Trullitt made an excellent Miranda, Emma Carrington as Mrs. Simpson added to her previous successes, and Harold Salter scored as Simpson. Victor Browne did his usual good work as Adam Ladd, Charles Day was a funny Abijah Flagg, and Arthur Griffin an adequate Cobb. Others who contributed much to the success of the production were Alma Rutherford, Verne Sheridan, Madeline Knapp, Beatie Joy, Dorothy Lowell, and Dora Athome. Special scenery added attractiveness and the orchestra, under Carlo Oltz, furnished excellent incidental music. "The Master Mind," Oct. 18-23.

J. MAXWELL BEERS.

#### RUTH WINS "THE YELLOW TICKET"

A splendid presentation of "The Yellow Ticket" was given by the B. F. Keith's Bronx Stock company week of Oct. 11. This stirring play makes strong demands upon every actor in the cast and that these talented players were all up to the required pitch is but another proof, if that be needed, of their efficiency and a tribute to the excellent stage direction of R. G. Edwards. Ruth Robinson, as Marya Varenka, centralized the interest in a very consistent characterization and Margaret Fielding was a charming Margery Seaton. Walter P. Richardson, as Julian Rolfe, and Walter Marshall, as Baron Audrey, placed two clever characterizations to their credit. Albert Gebhardt, Fred C. House, Albert Hickey, Frank Carter and Russell Parker

were seen to advantage. J. J. Flanagan, Herman Adler, James Harrison and William Winter credited on the programme in the part of the soldier completed the cast. For the week of Oct. 18, Jules Eckert Goodman's play, "Mother."

IDA C. MALCOMSON.

#### "THREE WEEKS" IN SCRANTON

SCRANTON, PA. (Special).—"Three Weeks" was the offering of the Poli Stock Players, week of Oct. 11, to the usual capacity houses. Mae Desmond, as the Queen of Sardalia, measured up to the full requirements of the part, and was accorded many curtain calls. Selmer Jackson, as Paul, gave a splendid performance of the part and shared honors with Mae Desmond. Charles Stevens, as King of Sardalia, scored a decided hit. Edna Archer Crawford, as Anna, made prominent a small part. Arthur Buchanan, as Demitry, and Josephine Emery, as Lady Henrietta Verdayne, merit mention for their conscientious work. The remainder of the company gave adequate support. The staging, under the personal direction of Augustin Glassmire, was all that could be desired, and the scenery was beautiful. David Belasco, "The Wife," week of Oct. 18.

C. B. DERMAN.

#### UTICA'S STOP-GAP STOCK CLOSES

UTICA, N. Y. (Special).—The Majestic Players offered "The Easiest Way" for week of Oct. 11-16 with exception of Oct. 15. The six members of the cast were ideally chosen for their parts. Harriett Duke, as Laura Murdock, was splendid. Edward Arnold, as John Madison the Westerner, was excellent. Beula Montrose appeared to advantage as a woman of the world. Leslie Bassett and Grant Ervin were also in the cast. This is the final production of the stock season. Wilmer and Vincent, the managers of the theater, are to book all first class road shows. The stock company was installed in the Fall of 1914, after an attempt to present high class shows had failed because of poor patronage. It is to be hoped the theater going public will make this season a success. Oct. 15, Maude Adams in "The Little Minister"; Oct. 21, Ethel Barrymore in "McChesney and Company."

ARTHUR L. WILCOX.

#### UTAH PLAYERS PASS AWAY

SALT LAKE CITY (Special).—With the performance of "Rebecca of Sunnybrook Farm," the Utah Theater closed its doors and the Utah players disbanded. Miss Maud May Babcock, director of the theater, will resume her work at the University of Utah, while the members of her company will seek engagements in other cities. Some already have obtained positions.

Harry Hayden, a number of the company, has accepted an engagement with the Ernest Wilkes Stock company in Butte. Tom Powers, Ralph Collier and Frank Jamison return to New York. J. T. Young, president of the Majestic company, lessee of the Utah Theater, said the house would remain dark for some time.

Miss Babcock is not entirely dissatisfied with her plan and declared that she probably would try again at some future date. The reason for closing is that her financial backers failed.

#### SURVIVAL OF THE FITTEST

The Ernest Wilkes Stock company, playing the Empress Theater, Salt Lake City, Utah, consists of the following players: Nana Bryant, leading lady; J. Anthony Smythe, leading man; Clifford Thompson, John C. Livingston, Clair Sinclair, Evelyn Duncan, Guy Hittner, Stanley DeWolfe, with Huron L. Rhyden staging the productions and Ancyn T. Macnulty, stage manager. Opening Sept. 12 with "Within the Law," followed by "The Yellow Ticket," "The Butterfly on the Wheel" and "Bought and Paid For" and this week "The Circus." Business has been of the very best. Mr. Wilkes opens another stock at the Broadway Theater, Butte, Mont., on the 16th in "Under Cover."

#### EVELYN WATSON SAYS GOOD-BY

Evelyn Watson was the recipient of many little mementos and floral offerings during the final week of her engagement at the Hudson Theater, appearing in "The Shepherd from the Hills." Miss Watson's tremendous popularity among the theater-going people of Union Hill has caused not a little comment, despite the fact that she has had roles that were ill-suited to her from the very start of the Fall stock season. Her "Maggie Pepper" last week was a delightfully amusing bit of acting, in fact it was one of the best performances seen here in a long while.

Miss Watson has not as yet made any definite decision as to where she intends to reopen, as she is considering quite a few attractive offers.

#### STOCK NOTES

The Sherman Players present "Within the Law" at the Fox Theater, Aurora, Ill., first half and at the Grand Theater, Elgin, Ill., last half week Oct. 18. Business is good at both places.

At Portland, Ore., the Baker Players gave an absorbing production of "The Argyle Case." The detective work of Edward Woodruff thrilled. Frances McHenry, as the adopted daughter, displayed another phase of her versatility.

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Jarvis Jocelyn, late leader of Lasky's "At the Country Club," and formerly John Craig's Stock company, is filling a two years' engagement as pianist musical director, at the Exeter Street, the popular Back Bay theater in Boston.

In connection with his Victoria Stock company, James Sandusky is now contemplating putting in a stock company at Vancouver, B. C., the Imperial Theater having been engaged for that purpose. Sandusky expects to inaugurate his stock season about Nov. 1.

"The Red Mill" was produced and played in excellent fashion at the Shenandoah Theater, St. Louis. Roger Gray and Dan Marbie in the roles created by Montgomery and Stone were real hits. Louise Allen as Tina added to the success of the offering, as did Mabel Wilbur as the burgomaster's daughter. Sarah Edwards was the widow and George Nathanson the governor. Tom Conkey and Royal Cutter were exceptionally well cast. Others of the company are Matt Hanley, Marguerite Strasselle, Harry Fender, and John Kelly, who is a newcomer.



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Gayety

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## BALTIMORE

Farce and Fine Comedy Find Favor in the Monumental City

BALTIMORE, Md. (Special).—Theatersgoers in town have become so accustomed to associating the name of H. H. Frazee with farces, that it was not surprising to find an expectant audience on hand at Ford's Monday night, ready to laugh even before the curtain rose on "A Full House." And they were not disappointed about the laughing part, for the new farce is even better than "A Pair of Sixes." It has been a long time since theatersgoers have seen anything funnier than May Vokes's characterization. Mr. Frazee deserves a word of thanks for sending the first company, including George Parsons and Herbert Corthell, to Baltimore. If applause and laughter are criterions, Ford's should be selling S. R. O. at every performance this week. Week Oct. 25, Louis Mann in "The Bubble."

A new work by Henry Arthur Jones, the noted English playwright, invariably commands attention, but when, as in this case, it happens to serve as a starring vehicle for such a distinguished actor as Otis Skinner, the interest is unusually keen, as was proven on Monday night at the Academy, when he appeared in "Cook of the Walk," before an audience which occupied every seat in the house. It was the occasion of the annual theater benefit of the Empty Stocking Club, and its members had bought out the entire house. The new work is described as a play of character and situation, and is a clever satire on the titled actor of the English stage of the present day. Mr. Skinner is a great favorite with Baltimoreans, as his work always attains an excellence all too seldom seen on our stage to-day. He received a great ovation at the opening performance, and was compelled to acknowledge the tribute. The staging and supporting company are splendid, and forcibly serve to perpetuate the memory of the lamented Charles Frohman, whose name is still conspicuously used as sponsor for the new play.

Louis F. Dean has just announced the engagement of Granville Barker and his players for the Academy of Music in early November. This is indeed good news, as it was feared Baltimore would not have the good fortune to see Mr. Barker and his company.

The Boston Symphony begins its Baltimore season on Nov. 2, with Melba as soloist.

Mr. Charles E. Ford announces Madame Schumann-Heink as the second artist at his afternoon musicales.

The Boston Opera company and Pavlova will fill their Baltimore engagement at the Lyric some time early in December.

Geraldine Farrar as a full-fledged movie actress, in the film version of "Carmen," is now running at Albaugh's at prices ranging from 25 cents to \$1.50. Farrar is a bigger drawing card in this town than even the best of the stage, and the chance of hearing her later in the season in one opera at least, besides the positive announcement that she will appear with the Boston Symphony as soloist, every one wants to see just what she can do on the screen. The film has been surprisingly well advertised, and the town is placarded with small posters bearing these words: "Albaugh's 'Geraldine Farrar in Carmen!'" Another instance where good advertising pays.

I. B. KRUIS.

## MUSCATINE

MUSCATINE, Ia. (Special).—The season opened at the Grand Opera House with the presentation of Henry Savages's operetta, "Sari," with Mizal Hajos in the title role. The play drew a packed house, and every one was more than pleased with the performance. Manager Kemble received many congratulations upon such a successful opening bill.

The Orpheum Theater, after being repainted and refitted, opened the season under new management. Mr. George Shaffner, formerly of Parsons, Kan., and Ft. Madison, Ia., in charge. Mr. Shaffner announces that the house will play Western vaudeville, the programme consisting of four acts with pictures, with a change in bill twice a week. The house opened to capacity business, and the show has been drawing packed houses ever since.

CHARLES P. HANLEY.

## DES MOINES

DES MOINES, Ia. (Special).—Elbert and Getchell presented for the Berchel attraction Sept. 24, 25 Mizal Hajos in "Sari," "Dancing Around," with Al. Jolson, Sept. 29. The three days' booking of burlesque for each week is proving very popular, and big houses greet all performances.

The Empress reports excellent business with some of the best acts of the season. Elbert and Getchell are remodeling the Unique Theater, and when finished announce they will show some high-class film features.

The Orpheum is booking acts from the Western Vaudeville Association.

Des Moines big style show opens Sept. 21. Miss Fay Bainter, the popular leading lady of the Princess, is to act as style critic for the show.

A. KAHN.

## ORPHEUM BILLS FOR OGDEN

OGDEN, UTAH (Special).—The Orpheum vaudeville circuit has again to enter Ogden according to an announcement made by Manager H. E. Skinner of the Alhambra Theater, at which playhouse the Orpheum bills will be staged. The Alhambra is Ogden's newest playhouse erected six months ago at a cost of \$250,000.

The vaudeville will open at the Alhambra on Monday and Thursday, and will run three nights a week, the acts coming direct from Los Angeles before reaching Salt Lake City.

In connection with the announcement of the new venture of the Alhambra Theatre Company, Mr. Skinner stated: "We propose to give Ogden the best there is in vaudeville. In placing the Orpheum circuit in this city, we are not going to do things by halves. There will be no substitutions or eliminations in any bill. The theater will be ready in plenty time for the opening show on Sept. 30."

LOUIS H. JACOBS.

## SEATTLE

The convict ship Success, in dock at the foot of Yesler Way, attracts a large attendance daily. The objects and documents on exhibition, as well as the ship itself, is of historical interest.

Mr. Lewis Haase is the new manager of the Metropolitan Theater.

Motion pictures at the Alhambra, Alaska, Colonial Cushman, Grand, 13th St. and Mission.

BENJAMIN F. MESSERVEY.

## PITTSBURGH

PITTSBURGH (Special).—Taylor Holmes was seen in a new play at the Allyn Oct. 13-16. "His Majesty Bunker Bean." Lee Wilson Dodd made the dramatization from the novel of Harry Leon Wilson. A good reception was given "Bunker Bean" here, and the audiences were more than pleased with the production. Taylor Holmes in the title role carried off first honors, and was given excellent press notices. Charles Abbe (at one time a member of a local stock company here) did some clever character work as Pops, while Florence Shirley was "perfectly" delightful as the Flapper. The large cast is all without exception, which asset should go a long way toward the success of the piece. "A Full House," with Walter Jones, followed, and "The Revolt" is underlined.

At the New Davis Eva Tanguay is the headliner week Oct. 18.

"Bringing Up Father" drew good houses at the Lyceum Oct. 11-16, with John E. Cain and Lida Kane in the principal roles. "Siberts" followed.

The Pittsburgh Expo closed the season Oct. 16 with Creator and his band as the big attraction the closing week.

D. JAY FACKINER.

## JERSEY CITY—HOBOKEN, N. J.

JERSEY CITY (Special).—"The Natural Law" was a big card at the Majestic Theater Oct. 11-16 to packed houses. It was a fine production by an excellent company, especially Howard Hall, Conrad Nagel, and Julie Herne. Pictures of the "German War" Oct. 18-23.

A great laughing programme was offered at Keith's Theater Oct. 11-13 to S. R. O. at every performance. Herbert Lloyd and his merry crew burlesqued many vaudeville acts. Harriett Mariotte and company registered a hit in a clever skit, "The Echoes of Broadway," typical of musical comedies. Appearing Oct. 14-16 were John E. Keller and company, Farrell-Taylor Trio, and "The Merry-makers."

Phil Ott and Nellie Nelson head "The Crack-jacks" company, which drew large houses to the Academy of Music Oct. 11-16. "City Sports" Oct. 18-23.

"Puss Puss" company put on clever burlesque at the Empire Theater, Hoboken, Oct. 11-16 to crowded houses. "The Midnight Maidens" Oct. 18-23.

All the moving picture houses are doing a great business.

Treasurer William Milne, of Keith's Theater, celebrated the sixth anniversary of his wedding Oct. 5, when a number of professional friends helped to make the occasion memorable.

WALTER C. SMITH.

## TORONTO

TORONTO, CANADA (Special).—Grand Opera House: Oct. 11-16: Julian Eltinge as Cousin Lucy was the opening attraction of the Grand as a first-class house once more. It seems to your humble correspondent to be a much better comedy and better acted than it was in New York. Crowded houses are the rule, and the theater has been overhauled and new chairs and furnishings put in. Next, "It Pays to Advertise."

Royal Alexandra: "To-night's the Night" with its London Gaiety chorus was greeted by large audiences. Laddie Cliff, with his wonderful dancing, and Dorothy Maynard are a genuine treat in themselves. Cyril Chadwick, Audrey Maple, and Rena Parker also scored well. Next, "Peg o' My Heart."

Shelby: A very ordinary bill headed by Sam Mann in "The New Leader," same old comedy. Mr. Mann needs new material badly. The Whitney people are responsible for the news that Princess Theater will be rebuilt on the same site on King Street West, and that it will be larger than before the fire, thoroughly modern with waiting rooms and a drawing room similar to the one at Royal Alexandra. Work is expected to begin at once.

GEORGE M. DANTREE.

## CALGARY—EDMONTON

CALGARY, ALTA. (Special).—Pantages vaudeville at the Grand Juvenile Bostonsians at the Lyric, musical stock at the Princess, May Pickford pictures at the Allen, and Charlie Chaplin pictures at the Regent, all did good business. "The Girl from Nowhere" follows at the Lyric and "Peg o' My Heart" at the Grand. Thomas Narraway, lately secretary to Mr. W. B. Sherman, is suing for an accounting on money paid for a share in a company formed some time ago to take over a theater in Brandon, Man. The case will be tried in Calgary this week.

The Empire, at Edmonton, reopened Oct. 11 with the Juvenile Bostonsians. Margaret Anglin was to have been the first attraction, but her appearance has been delayed on account of the extension of her San Francisco engagement. The house has been greatly improved in appearance.

GEORGE FORBES.

## NEW BEDFORD

NEW BEDFORD, MASS.—The Vlen: Lester Longman and his company of players opened a special engagement of two weeks, Sept. 20, presenting for the first time in this city "Bought and Paid For" with Lester Longman as Robert Stafford, Amy Richard as Fanny Blaine, Irene Oshier as Virginia Blaine, and Edna Rogers as Josephine. The entire company was given a tumultuous welcome and large quantities of flowers passed over the footlights. Mr. Longman in answer to the demands of the audience spoke movingly of his feelings for his faithful New Bedford friends. The performance was one of unusual excellence, and the company well merited the generous applause. Edie Phalen and Joseph Guthrie were well remembered. Very fine stage settings and effects, S. R. O. "The Blindness of Virtue," Sept. 27, Oct. 2.

## MUNCIE

MUNCIE, IND. (Special).—Wysor: Grand (George S. Charlis, manager): Oct. 11, "Uncle Tom's Cabin"; Oct. 14, "Bird of Paradise"; Oct. 16, Walker Whiteside in "The Raced Messenger." Among coming attractions are: "Safety First," "The Blue Bird," "Lavender and Old Lady," "The Duke of Killcrankie," "Twin Beds," "The Bohemian Girl," "It Pays to Advertise," "Seven Keys to Baldpate," "May Robson in 'The Rejuvenation of Aunt Mary,'" "High Jinks," "On Trial," "Daddy Long-Legs," "Kick In," and "The Birth of a Nation."

Star Theater (Ray Andrews, manager): Eva Fay, Ed. Latell, George Bowers, and Tusana Brothers.

Columbia Theater: Motion pictures.

Mrs. Emma L. McKimmet.



## CHICAGO

**"The Girl of To-morrow" Has a Future, Although the Plot Got Lost in the Shuffle**

CHICAGO (Special).—Every now and then a Chicago favorite takes a long chance on local favor and loses out—indeed Bernard Granville recently. Joseph Howard, even longer established in the hearts of his countrymen, courted the same fate when he brought "The Girl of To-morrow" to town without even a preliminary try-out in Milwaukee, where it was looked to open before the passing of "Mollie and I" left the La Salle prematurely bald of attractions. The result was a chaotic opening in which the faintest critics could find no more than "there is hope." The plot, which has something to do with eugenics and the female of the species half a century hence, got so hopelessly lost in the shuffle that even Conroy and LeMaire, the black-face surgeons, could not discover it with a Cesarean operation. But they dug out enough good old vaudeville laughs to keep the show going while Mabel McCane did rapid-change acts, and Mr. Howard registered three new song hits, "Somebody Told Me," "One of Those Nights," "We'll Go a-Romancing." These proved to be prophetic, for in the meanwhile Jas. J. Mortimer has gained control of his "locomotor ataxi" comedy role. Jack Gardner and Edith Decker celebrate Chicago with "Tea and Toast and Kisses" and Regina Connell (note the Italianized Irish consonant) as an up-to-the-minute chorus girl "leads a levy of beauties that needs the Breezy City take notice of them instead of the critics. As a consequence it looks as if "The Girl" will see many "To-morrows" at the La Salle.

The Chicago stage is almost monopolized by music, femininity and merriment anyway. They put on an "All Girl Review" at the American, McVicker has "the Fashion Girls" and the Columbia "The Rosey Poser Girls" all supplementing "The Passing Show" and "Watch Your Step." Lewis Stone and Carroll McCormack still hold the fort at "Inside the Lines" and "Polyanna" glides the Blackstone with her gladness, but "Sinners" replace "Just Boys" at the Princess, while "The Hawk" is numbered among the "Powers that Be." The "The Prettie Sabine Women" inhabit the Little Theater, and many of our "nobliest Romans" scale the fourth floor of the Fine Arts Building to see if they are up to their ancient reputation and "The Prince of Pilsen" relieved the dry Chicago Sunday at the Auditorium.

Furthermore, small time vaudeville, of the five-and-ten variety is certainly on the boom in Chicago. George H. Webster, who formerly had an extensive circuit in the Northwest, located in Chicago a couple of years ago and lately has given most of his attention to this class of houses with a success which is remarkable one house growing into half a dozen in a year or so. Stittner's, formerly the Criterion, changed from pictures to vaudeville last Saturday and the Columbia on North Clark Street (where Martin Beck worked years ago), changed at the same time when Ben Wheeler was appointed manager of the house.

The Twentieth Century Theater at Cary, Ind., the Central Theater at Danville, Ill., and the Primrose Theater at Morris, Ill., began Webster bookings last week using five acts. The Bismarck Exposition which was supplied with vaudeville from Chicago, was a big success. Mrs. Jennie Webster looked after that show and returned to Chicago to-day. DONALD STUART.

## HARTFORD

**Parson's Reopens Practically a New Theater for a Promising Season**

HARTFORD, CONN. (Special).—Parson's Theater re-opened for the season with "Peg O' My Heart" for the first half of the week and "Search Me" for the latter. The interior of Parson's was gutted by a disastrous fire last Summer and it was insured to the extent of between \$15,000 and \$25,000. The entire inside of the building was a ruin. The house is now practically a new one in every feature. All chairs have been replaced and upholstered, the entire theater has been refitted and decorated in a beautiful and harmonious manner. Many of the ornamental effects are very attractive, especially the new lighting system, which greatly adds to the pleasing effect. New drop curtains and a feature of the new stage and ceiling which is tinted in a becoming shade of blue also adds much to the beauty of the house. The paintings and designs are of a very high order and finished in excellent fashion.

Bookings have been completed until the end of the year. "The Little Minister" with Maude Adams, "Trilby" with all-star cast; "Adele," Cyril Maude in "Grumpy" Bisham and John McCormack are the attractions which will appear during the remainder of the present month. Mr. Horner's program is to be congratulated both upon his excellent theater and because of the high order of the coming productions. The season should be a very prosperous one for Parson's Theater. SEYMOUR WEMYSS SMITH.

## RICHMOND, VA.

RICHMOND, VA. (Special).—Academy of Music: "It Pays to Advertise" Oct. 6, 7, with matinee Oct. 7, was a great success. Forbes Robertson and London company, Oct. 12, 13, played packed houses in "The Light That Failed," "Hamlet" and "Passing of the Third Floor Back."

"Bringing Up Father" matinee and night of Oct. 14, and "Twin Beds" Oct. 15, 16, and matinee Oct. 16, played to large audiences.

Dorothy Mortimer at the Bijou Theater is playing to capacity audiences.

The Lyric Theater, with popular vaudeville and pictures, continue to please packed houses day and night during Fair Week.

The attendance at the Virginia State Fair broke all past records, and all of the attractions and exhibits are better than ever before. Art Smith and Baxter Adams thrived and the multitude with a series of hazardous stunts with their flying machines.

All the picture shows are packed all day long and until 11 o'clock at night.

NEAL AND MCCONNELL.

## LITTLE ROCK

LITTLE ROCK, ARK. (Special).—Majestic: "The Bride Shop" featuring Mr. Andrew Toombs and Miss Lola Wentworth, who held the boards the weeks of Sept. 27-Oct. 2, broke all records for this theater in having the S. R. O. sign hung out at all three performances each day. Miss Mary Adelaide Buckingham, Miss Lila Taro, and Miss Wade deserve special mention in helping to make the show a huge success.

The motion picture shows are doing big business, and at no time have felt the hard times. "It's Every Other Business in the South." Nell O'Brien's Minstrels open the Capital Theater Oct. 4, "Kick In" Oct. 6, 7.

C. H. DUTTLINGER.

## PHILADELPHIA

**Fanny Brice Replaces Irene Franklin in "Hands Up" and Makes a Hit**

PHILADELPHIA (Special).—From strictly a news point of view, the week has proven the most interesting one in the local theatrical season. There were quite a number of new bills and other exciting events. "Hands Up" opened here on Monday at the Lyric, with the original New York cast, starring Irene Franklin and husband, Florence Walter and Maurice, with Hobby North, also doing a lot of good work. But on Tuesday the artistic temperament of the charming Miss Franklin became ruffled in true dramatic style, she threw her "hands up" and walked out of "Hands Up" to the Pennsylvania depot, where she took a Pullman to Broadway and the gay White Way. Some say she was of the applause given to Florence Walton and Maurice, prompted this step, others say she was feeling ill. But the fact is, she is no longer in the city of Brotherly Love. Manager Leonard Humberg promptly got the long distance wire, telephoned Fanny Brice, and Fanny is now in the show taking the part as best she can. Her gowns are new, and, according to the ladies are some gowns, her songs took, and, to make a long story short, Fanny has become the hit of the show, which is "going some" for a new result.

While all over the country producers, cashiers, and managers are complaining about the fleckie public forsaking the theater for the movies, Manager Frank Nirdlinger at the Broad where "Daddy Long-Legs" is now in its third week, has started an extra matinee for Fridays, so great is the demand for seats. This simply emphasizes "give the public their money's worth."

At the Walnut there was also a change. The Walnut Players with their "Hostess" manager, Mr. Lenky, are no more, Grant Lafferty, late manager of the Orpheum Players, is now in full charge, and his stock company is known as the Penn Players. So far the changes in the cast are indefinite, but it is understood that some of the former stars from the Orpheum Stock company will be seen.

The other new shows in town include "Under Cover," now at the Garrick, while William Hodges is doing a fair business at the Adelphi in "The Road to Happiness." While this play cannot be considered the tremendous success that "The Man from Home" proved to be, Hodges a smooth, irresistible humor finds a happy outlet in the part of Jim Whitman.

J. SOLIS COHEN, JR.

## INDIANAPOLIS

INDIANAPOLIS, IND. (Special).—"Daddy Long-Legs" with charming Renee Kelly, Byron Beasley, Mrs. E. A. Eberle, and A. Hyton Allen drew large delighted audiences at English's Oct. 4-6. Elsie Ferguson, who appeared here for the first time, made a deep and lasting impression in "Gaiety" Oct. 8-10. The John Ruskin pictures filled in the week Oct. 11-16. Marie Tempest in "The Duke of Killbuck" and Margaret Livingston in "The Lie" follow.

"The Bird of Paradise," here for the fourth time with Carole Monrovi and others, again attracted large audiences at the Shubert Oct. 4-9. "The Only Girl" Oct. 11-16. Walker Whiteside in "The Ragged Messenger" Oct. 18-22.

A pleasing revival of "St. Elmo" entertained the Lyric patrons Oct. 11-16. Ben Holmes in "Happy Home" follows.

The children in "Daddy Long-Legs" were guests of Harrison Brookbank at Kelly's, who headed the bill in "The Drummer of the Seventy-sixth." The children were greatly interested in the splendid work of Bert Burton, who plays the drummer boy. PEARL KIRKWOOD.

## BUFFALO

BUFFALO, N. Y. (Special).—"It Pays to Advertise" attracted immense audiences to the Star Theater Oct. 11-16.

Miss Marie Tempest appears Oct. 18-20 in "The Duke of Killbuck," and Oct. 21-23, Miss Maude Adams in "The Little Minister." "Sherman Was Right" was presented at the Peck Theater Oct. 11-16. "His Majesty Bunker Bean" Oct. 18-22.

"Manchester's Burlesquers" played overflow houses at the Gaiety Oct. 11-16. Week of Oct. 18-22, "Havin' a Big Show."

Muriel Worth (alias Tillie Zick) and Lew Brice dancers, headlined at Shea's. Ralph Dunbar's Bell Ringers were special added attraction.

At the Majestic "The Little Lost Sister" was well received. Week Oct. 18-22, "Bringing Up Father."

Maximilian, the monkey comedian headed the bill at the Olympic, with impersonations of Charlie Chaplin. BARKER.

## ST. LOUIS

ST. LOUIS, MO. (Special).—Julia Sanderson, Donald Brian and Joseph Cawthorne in "The Girl from Utah" initiated the season at the Olympic and played to good business. Eleanor Henry, who was recently seen as leading lady of the Park Opera Company, had a role to her liking in which she scored. Miss Henry was remembered and cordially received.

Al Johnson opened to splendid business in his big revue show at the Shubert Oct. 10. Johnson was the hit of the bill.

McIntyre and Heath headed the bill at the Columbia Oct. 11-17. Bessie Wynn heads the next week's bill. VIVIAN S. WATKINS.

## OTTAWA

OTTAWA, ONTARIO (Special).—Russell "Under Orders" Oct. 18-21.

Domination: Week Oct. 11-16 "The Bank's Half Million" scored great hit and received many curtain calls big business.

Francis: Oct. 11-13 "Care and Love in Trouble" presented by Boston Musical Co. scored big business.

The Family: Oct. 11-13 "Care's orchestra is a great feature at this house to capacity business. J. H. DUFFE.

## NEW MUNICIPAL THEATER

DOTHAN, ALA. (Special).—The City Hall Auditorium, Dothan's new municipally owned opera house, will open Oct. 15 with "The Winning of Barbara" which will be followed by large musical comedies, "September Morn," etc. CHESTER R. VICKERY.

## SUNBURY

SUNBURY, PA. (Special).—"Chestnut Street Theater" Society Oct. 12 to a large and appreciative audience. "Ill Starred Babe" Oct. 15. "Seven Keys to Baldpate" Oct. 18. LOUISE DALLIS.

## ANN MURDOCK

Direction CHAS. FROHMAN

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ON TOUR

IN "HANDS UP"

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ENGAGED

**ELIZABETH NELSON**

In "A FULL HOUSE"

Direction H. H. FRAZER

**MABEL ELAINE**

in Ned Wayburn's "Town Topics"

**CLIFTON WEBB**

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Rehearsing in "The Ware Case"

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## DATES AHEAD

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ment closes on Friday. To insure publication in the subsequent issue dates must be mailed to  
reach us on or before that date.

### DRAMATIC

ADAMS, Maude (Chas. Froh-  
man, Inc.): Ithaca, N. Y.,  
20, Buffalo 21-23, Jackson,  
Mich. 25, Battle Creek 26,  
Grand Rapids 27, Lansing  
28, Bay City 29, Saginaw 30,  
ANDROCLES and the Lion  
(Granville Barker): B'klyn  
18-23.  
ANGELIN, Margaret (James  
Shesgreen): Erie Sept. 19  
—Indef.  
BARGAIN, The (Messrs. Shu-  
bert): N.Y.C. 6-23.  
BARRYMORE, Ethel (Chas.  
Frohman, Inc.): N.Y.C. 19  
—Indef.  
BIRD of Paradise (Oliver Mo-  
rosco): St. Louis 17-23, Kan-  
sas City 25-30, St. Joseph 31,  
Nov. 1, Laurence, Kan., 2,  
Topeka 3.  
BLUE Bird (Messrs. Shubert):  
Zanesville, O., 18-23.  
BOOMERANG, The (David Be-  
lasco): N.Y.C. Aug. 10—In-  
def.  
CALLING of Dan Matthews  
(Gaskill and MacVitty):  
Mountain Home, Ia., 20, Twin  
Falls 21, American Falls 22,  
Pocatello 24, Spanish Forks,  
Ida., 25, Nephi 26, Salt Lake  
27, Richfield 28, Manti 29, Provo  
30.  
COMMON Clay (A. H. Woods):  
N.Y.C. Aug. 26—Indef.  
DADDY Long-Legs (Henry Mil-  
ler): Phila., 4—Indef.  
DAMAGED Goods: New Or-  
leans, La., 18-23.  
EVERYWOMAN (Henry W.  
Savage): Rutland, Vt., 20,  
Keene, N. H., 21, North  
Adams, Mass., 22, Pittsfield  
23, Springfield 25, 26, Holy-  
oke 27, Norwich, Conn., 28,  
New Britain 29, Hartford 30.  
EXPERIENCE (Wm. Elliott):  
Boston Aug. 28-Oct. 23.  
FAIR and Warmer (Selwyn  
and Co.): N.Y.C. Nov. 2—  
Indef.  
FAVERSHAM, William (Leon-  
ard L. Gallagher): Chgo. 18-  
Nov. 23.  
FREDCKLES (Western: Broad-  
way Amusement Co.): Maple-  
ton, Ia., 21, Ida Grove 22,  
Wall Lake 23, Lake City 26,  
Nevada 27, Traer 29, Dysart  
30.  
FREDCKLES (Co. B: Broadway  
Amusement Co.): Bowling  
Green, Ky., 20, Franklin 21,  
Gallatin, Tenn., 22, Mur-  
freesboro 23.  
FREDCKLES (Southern: Broad-  
way Amusement Co.): Revere,  
Mo., 20, Stronghurst, Ill., 21,  
Farmington, Ia., 22, Pulaski  
23, Bloomfield 24, Eldon 25,  
Keosauqua 28, Nauvoo, Ill.,  
30.  
FULL House (Co. A: H. H.  
Frazee): Balto., 18-23, Lan-  
caster, Pa., 25, Wilkes-Barre  
26, 27, Scranton 28, Pater-  
son, N. J., 29, 30, Newark  
Nov. 1-6.  
FULL House (Co. B: H. H.  
Frazee): Pittsburgh 18-23,  
Wheeling, W. Va., 25, E.  
Liverpool, O., 26, Akron 27,  
Columbus 28-30, Detroit Nov.  
1-6.  
FULL House (Co. C: H. H.  
Frazee): Herkimer, N. Y.,  
20, Little Falls 21, Johns-  
town 22, Amsterdam 23, Ful-  
ton 24, Oswego 25, Norwich  
27, Cortland 28, Waverly 29,  
Binghamton 30, Geneva Nov.  
1, Ithaca 2, Troy 3.  
GARDEN of Allah: Prov., R.  
1, 1-23.  
GEORGE, Grace: N.Y.C. Sept.  
28—Indef.  
GILLETTE, William (Chas.  
Frohman, Inc.): N.Y.C. 11  
—Indef.  
GIRL Outlaw (Clyde E. Ander-  
son): Grand Lodge, Mich.,  
22, Vermontville 23, Nash-  
ville 24, Riley Center 25,  
White City 26, Harbor Creek  
28, Ripley 29, Westfield 30.  
GODWIN, Nat (Chas. Froh-  
man, Inc.): Holyoke, Mass., 20, North-  
ampton 21, Springfield 22,  
23, Pittsfield 25, Leominster  
26, Lawrence 27, Haverhill  
28, Salem 29, Gardner 30,  
Boston Nov. 1-7.  
HIT-the-Trail Holiday (Cohan  
and Harris): N.Y.C. Sept. 13  
—Indef.  
HODGE, William (Lee Shu-  
bert): Phila., 11-23.  
HOLMES and Taylor (Joseph  
Brooks): Buffalo 18-23.  
HOUSE of Glass (Cohan and  
Harris): N.Y.C. Sept. 1—In-  
def.  
ILLINGTON, Margaret (Selwyn  
and Co.): Cinl., 18-23, Lex-  
ington, Ky., 25, Dayton, O.,  
27, Indianapolis 28-30.  
IN Old Kentucky (Philip H.  
Niven): Phila., 18-23, Atlan-  
tic City, N. J., 25, 26, Hudon-  
ing, Pa., 27, Wilmington,  
Del., 28-30, Stamford, Conn.,  
Nov. 1, Bridgeport 2, Hart-  
ford 3.  
INSIDE the Lines (J. Fred  
Zimmerman, Jr., and Wm.  
Harris, Jr.): Chgo. 3—Indef.  
IRVING Place Theater: N.Y.C.  
Sept. 1—Indef.  
IT Pays to Advertise (Cohan  
and Harris): Chgo. Sept. 2—  
Indef.  
LIFE (Wm. A. Brady): St.  
Paul 17-23.  
LITTLE Girl in a Big City  
(Schuttler and Montzomery):  
Chgo. 10-30.  
MANN, Louis (Messrs. Shu-  
bert): Newark, N. J., 18-23.

MARK of the Beast (Messrs.  
Shubert): N.Y.C. 20—Indef.  
MAUDE, Cyril: N.Y.C. 18-23.  
MISSOURI Girl (Merle H.  
Norton): Shelbyville, Mo., 20,  
Monroe City 21, Stillwell,  
Ill., 22, Elsberry, Mo., 23,  
Troy 25, Columbia 27, Trip-  
lett 28, Bosworth 29, De  
Witt 30.  
OMAH, the Tentmaker (Tully  
and Buckland): Fayetteville,  
Ark., 20, Ft. Smith 21, Hot  
Springs 22, Little Rock 23,  
Pine Bluff 25, Memphis,  
Tenn., 26, 27, Jackson 28,  
Nashville 29, 30, Atlanta,  
Ga., Nov. 1-3.  
ON Trial (Cohan and Harris):  
Boston Sept. 27—Indef.  
ON Trial (Cohan and Harris):  
Denver 18-23.  
PAIR of Silk Stockings (Win-  
throp Ames): Boston 4-23.  
PAIR of Sixes (Co. A: H. H.  
Frazee): N.Y.C. 18-23, Do-  
ver, N. J., 25, Plainfield 26,  
New Brunswick 27, Kingston,  
N. Y., 29, Stamford, Conn.,  
30, Prov., R. I., Nov. 1-6.  
PAIR of Sixes (Co. B: H. H.  
Frazee): Eugene, Ore., 20,  
Dallas 21, Pendleton 22,  
Walla Walla, Wash., 23,  
Ida., 25, Boise 26, Pocatello  
27, Twin Falls 28, Pocatello  
29, Brigham, U., 30, Ogden  
31, Salt Lake City Nov. 1-3.  
PAIR of Sixes (Co. C: H. H.  
Frazee): Ft. Worth, Tex.,  
20, Dallas 21, Denison 22,  
McAlester, Okla., 23, Musko-  
gee 26, Tulsa 27, Bartlesville  
28, Parsons, Kan., 29, Coff-  
eyville 30, Joplin, Mo., 31,  
Pittsburg Nov. 1, Springfield  
2, Fayetteville, Ark., 3.  
PAIR of Sixes (Co. D: H. H.  
Frazee): Batavia, N. Y., 20,  
Corry, Pa., 21, Oil City 22,  
Erie 23, Ashtabula, O., 25,  
Sharon 26, Youngstown 27,  
Akron 28, Canton 29, Lima  
30, Van Wert Nov. 1, Adrian,  
Mich., 2, Tecumseh 3.  
PATTON, W. B. (Frank B.  
Smith): Humboldt, Ia., 20,  
Emmettsburg 21, Algona 22,  
Arreston 23.  
PEG o' My Heart (Co. A: Ol-  
iver Morosco): Toronto 18-23,  
Buffalo 25-30, Detroit 31-Nov.  
6.  
PEG o' My Heart (Co. B: Ol-  
iver Morosco): Paterson, N.  
J., 18-20, Newton 21, Easton,  
Pa., 22, Allentown 23, Scrant-  
on 25-27, Wilkes-Barre 28-  
30, Shamokin Nov. 1, Hazle-  
ton 3.  
PEG o' My Heart (Co. C: Ol-  
iver Morosco): Chattanooga,  
Tenn., 19, 20, Huntsville,  
Ala., 21, Sheffield 22, Colum-  
bia, Tenn., 23, Nashville 25,  
26, Jackson 27, Memphis 28,  
30, Greenville, Miss., Nov. 1,  
Greenwood 2, Jackson 3.  
PEG o' My Heart (Co. D: Ol-  
iver Morosco): Lethbridge,  
Alta., Can., 20, Calgary 21-  
23, Edmonton 25-27, Revel-  
stoke 29, Camloops 30.  
POLLYANNA (Klaw and Er-  
lander and Geo. C. Tyler):  
Chgo. Aug. 30—Indef.  
POTASH and Perlmutter (A.  
H. Woods): Wash., 18-23.  
POTASH and Perlmutter (A.  
H. Woods): Battle Creek,  
Mich., 20, Port Huron 21,  
Lansing 22, Bay City 23,  
Sault Ste. Marie, Ont., Can.,  
24, 25.  
POTASH and Perlmutter  
(Southern: A. H. Woods):  
Nashville, Tenn., 18-20, Mem-  
phis 21-23, Helena, Ark., 25,  
Pine Bluff 26, Hot Springs  
27, McAlester, Okla., 28, Lit-  
tle Rock, Ark., 29, Muskogee,  
Okla., 30, Tulsa 31, Oklahoma  
City Nov. 2, 3.  
POTASH and Perlmutter (West-  
ern: A. H. Woods): Los An-  
geles 17-23.  
POTASH and Perlmutter in So-  
ciety (A. H. Woods): Atlan-  
tic City, N. J., 11-16.  
QUINNEYS (Messrs. Shubert):  
N.Y.C. 18—Indef.  
RIVIER, The (Messrs. Shu-  
bert): Washington 18-23.  
ROBSON, May: Wilkes-Barre,  
Pa., 19, 20, Easton 21, Win-  
nington, Del., 22, 23, Potta-  
town, Pa., 25, Hazleton 26,  
Shamokin 27, Harrisburg 28,  
Lewisport 29, Johnstown 30,  
Greensburg Nov. 1, Connel-  
sville 2, Uniontown 3.  
ROLLING Stones (Selwyn and  
Co.): N.Y.C. Aug. 17—Indef.  
ROYAL Gentleman (Guy Can-  
fman): Navanoo, Ill., 21,  
Brighton, Ia., 23, Oskaloosa  
24, Buxton 25.  
ROYAL Slave (Geo. H. Bubb):  
Floyd, Ia., 20, Shell Rock 21,  
Parkersburg 22, Waterloo 23,  
Hudson 25, Dike 26, Morris-  
son 27, Beaman 28, Garwin  
29, Gladbrook 30, Marshall-  
town 31.  
SACRIFICE, The (Rowland  
and Clifford): St. Louis 17-  
23.  
SHEPHERD of the Hills (Gas-  
kill and MacVitty): Bucyrus,  
O., 20, Wellington 21, Fre-  
mont 22, Findlay 23, Marion  
25, Delaware 26, Zanesville  
27, Corning 28, Gloucester 29,  
Athens 30.  
SHEPHERD of the Hills (Gas-  
kill and MacVitty): Redfield,  
Ia., 20, Lake City 21, Battle  
Creek 22, Onawa 23, Blair,  
Neb., 25, Wahoo 26, Fairbury  
28, Pawnee 29, Horton, Kan.,  
30.

SHERMAN Was Right (H. H.  
Frazee): N.Y.C. 28—Indef.  
SHOW Show (Selwyn and Co.):  
B'klyn 18-23, N.Y.C. 25-30.  
SINNERS (Wm. A. Brady):  
Chgo. 17—Indef.  
SINNERS (Wm. A. Brady):  
B'klyn 11-23.  
SINNERS (Coast Co.: Wm. A.  
Brady): Santa Ana, Cal., 20,  
Pasadena 21, San Bernardino  
22, Riverside 23, Los Angeles  
24-30, Bakersfield Nov. 1,  
Taft 2, Porterville 3.  
SIS Perkins (Henry W. Link):  
Virginia, Ill., 22, Manito 23,  
Macomb 25, Maritana 29,  
Stronghurst 30.  
SKINNER, Otis (Chas. Froh-  
man, Inc.): Balto., 18-23, Buf-  
falo 25-27, Ithaca 28, Roch-  
ester 29, 30.  
SOLDIER of Japan (Oscar Gra-  
ham): Luling, Tex., 20, Se-  
guin 21, Floresville 22, York-  
town 23, 24, Runge 25,  
Boerne 26, Comfort 27, Kerr-  
ville 28, 29, Fredericksburg  
30, 31.  
SOUTHERN, E. H. (Messrs.  
Shubert): N.Y.C. 4—Indef.  
STARR, Frances (David Be-  
lasco): Pittsburgh 18-23.  
SUNNY South (J. C. Rock-  
well): North Stratford, N.  
H., 20, Island Pond, Vt., 21,  
Colebrook, N. H., 22, West  
Stewartstown 23, Lancaster  
25, Littleton 26, Lisbon 27,  
Woodville 28, Meredith 29,  
Ashland 30, Bristol Nov. 1,  
Franklin 2, Derry 3.  
TEMPEST, Marie (Chas. Froh-  
man, Inc.): Buffalo 18-20,  
Dayton, O., 21, Indianapolis,  
Ind., 22, 23, Louisville, Ky.,  
25-27, Lexington 28, 29,  
Wayne, Ind., 29, Grand Rap-  
ids, Mich., 30.  
TRAIL of the Lonesome Pine  
(Gaskill and MacVitty):  
Greentree, Ia., 20, Spencer  
22, Storm Lake 23, Cherokee  
23, Sac City 25, Perry 27,  
Knoxville 28, Albia 29, Ot-  
tumwa 30.  
TRILBY (Joseph Brooks): Bos-  
ton 25-Nov. 6.  
TWIN Beds (Selwyn and Co.):  
Boston Aug. 30—Indef.  
TWIN Beds (Coast: Selwyn  
and Co.): Winnipeg, Man.,  
Can., 18-23, Fargo, N. D.,  
25, Jamestown 26, Bismarck  
27, Miles City, Mont., 28,  
Billings 29, Roseman 30.  
TWIN Beds (Middle West: Sel-  
wyn and Co.): Jamestown,  
Pa., 20, Greenville 21, Frank-  
lin 22, Steubenville, O., 23,  
East Liverpool 25, Coshocton  
26, Mansfield 27, Marion 28,  
Lima 29, Ft. Wayne, Ind.,  
30, Gary 31.  
TWIN Beds (Southern: Selwyn  
and Co.): Norfolk, Va., 20,  
21, Rocky Mount, N. C., 22,  
Wilson 23, Winston-Salem 25,  
Greensboro 26, Durham 27,  
Raleigh 28, Wilmington 29,  
Charlotte 30.  
TWIN Beds (Special: Selwyn  
and Co.): N.Y.C. 11-23, To-  
ronto 25-30.  
UNCHASTENED Woman (Ol-  
iver Morosco): N.Y.C. 9—In-  
def.  
UNCLE Tom's Cabin: St. Louis  
17-23.  
UNCLE Tom's Cabin (Wm. H.  
Kibbler): Martinsville, Ind.,  
20, Brazil 21, Paris, Ill., 22,  
23, Mattoon 24, Kankakee, Ill.,  
25, Streator 26, Ottawa 28, Je-  
liet 27, Pontiac 28, Peoria 29,  
30.  
UNDER Cover (Selwyn and  
Co.): Phila., 11-30.  
UNDER Cover (Southern: Sel-  
wyn and Co.): Morgantown,  
W. Va., 20, Fairmont 21,  
Wheeling 22, 23, Cumberland,  
Md., 25, Elkins, W. Va., 26,  
Weston 27, Sistersville 28,  
Martinsburg, W. Va., 29,  
Parkersburg 30.  
UNDER Fire (Selwyn and  
Co.): N.Y.C. Aug. 12—Indef.  
WASHINGTON Square: Pier-  
ce, N.Y.C. 1—Indef.  
WHILE the City Sleeps (Row-  
land and Clifford): Sprin-  
field, Ill., 24, Indianapolis,  
Ind., 25-30, Toledo, O., 31,  
Buffalo Nov. 1-6.  
WINNING of Barbara Worth:  
Meridian, Miss., 20, Colum-  
bia 21, Tuscaloosa, Ala., 22,  
Selma 23, Birmingham 26,  
Anniston 27, Rome, Ga., 28,  
Athens 29, Macon 30.  
YOUNG America (Cohan and  
Harris): N.Y.C. Aug. 28—  
Indef.

### TRAVELING STOCK

ANGELL: Danielson, Conn.  
18-23.  
BOYER, Nancy: Tiffin, O., 18-  
23.  
BOYLE, Jack: Louisiana, Mo.  
18-23.  
BRYANT, Billy: N. Y.  
Strathtsville, O., 18-23, Mid-  
dleport 25-30.  
BUNTING, Emma: Oklaheam  
City, Okla., 18-23.  
CHICAGO: Meadville, Pa., 18-  
23.  
COLUMBIA: Bridgeville, Del.  
18-23.  
CORNELL-Price Players: New  
Philadelphia, O., 18-23, Host-  
ington, Ind., 25-30, Napoleon  
Nov. 1-6.  
DE VOSS, Flora: Medford,  
Wis., 17-20.  
EWING, Gertrude: Harker,  
Kans., 21-23.  
JACKSON and Andrews: Park-  
ersburg, W. Va., 18-23.



LEWIS, W. F.: Belvidere, Neb., 18-23.  
LYNN, Jack: Attica, N. Y., 18-23. Batavia 25-30.  
MAJESTIC: Ft. William, Ont., Can., 18-23.  
PARTELLO, St. John, Can., 11-23.  
VEES, Albert: Sandusky, O., 18-23. Chgo. Jct. 25-30.  
WALTER, Lester: Berwick, Pa., 18-23. Shenandoah 25-30.

#### OPERA AND MUSIC

ALONE at Last (Messrs. Shubert): N.Y.C. 18—Indef.  
AROUND the Map (Klaw and Erlanger): Washington 25-30, N.Y.C. Nov. 1—Indef.  
BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5—Indef.  
BOSTON Grand Opera Co. and Pavlovsk Ballet: Russia, Detroit 18-20, N.Y.C. 25-Nov. 6.  
BRINGING UP Father (Co. 1): Chas. Yale: Buffalo 18-23, Cleveland 25-30, Toronto Nov. 1-6.  
BRINGING UP Father (Co. 2): Chas. Foreman: Danville, Va., 20, Winston-Salem, N. C., 21, Greensboro 22, Durham 23, Raleigh 25, Washington 26, Tarboro 27, Rocky Mount 28, Fayetteville 29, Wilmington 30, Darlington Nov. 1, Sumter, S. C., 2, Charlotte 3.  
BRINGING UP Father (Co. 3): Giff Williams: Towanda, Pa., 20, Wilkes-Barre 22, 23, Sayre 25, Corning, N. Y., 26, Penn Yan 27, Geneva 28, Lyons 29,odus 30, Newark Nov. 1, Batavia 2, Warsaw 3.  
DANCING Around (Messrs. Shubert): Cinti. 18-23.  
ELTINGER, Julian (A. H. Woods): Newark, N. J., 18-23.

GIRL from Utah (Chas. Frohman, Inc.): Kansas City 17-20, St. Joseph 21, Omaha 22, 23, Lincoln 25, Sioux City, Ia., 26, Des Moines 27, Cedar Rapids 28, Davenport 29, Quincy, Ill., 30.  
GIRL of Tomorrow: Chgo. 9—Indef.  
GIRL Who Smiles (Times Producing Co.): N.Y.C. Aug. 9—Indef.

HANDS Up (Messrs. Shubert): Phila. 11-23.  
HIP, Hip, Hooray (Chas. Dillingham): N.Y.C. Sept. 30—Indef.  
JANIS, Elsie (Chas. Dillingham): N.Y.C. 5—Indef.  
LILAC Domino (Andreas Dipello): Detroit 18-23.  
MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Aug. 16—Indef.  
MUTT and Jeff in College (Co. 1): Joe Pettigill: Picton, Ont., Can., 20, Belleville 21, St. Catharines 23, Guelph 25, Owen Sound 26, Stratford 27, Woodstock 28, Chatham 29, Windsor 30, Indianapolis, Ind., Nov. 1-6.

MUTT and Jeff in College (Co. 2): Chas. Williams: Columbus, Ga., 21, Atlanta 22, 23, Talladega, Ala., 25, Tuscaloosa 26, Montgomery 27, Pensacola, Fla., 28, Mobile, Ala., 29, 30, Biloxi, Miss., Nov. 1, Hattiesburg 2, Columbus 3.

MUTT and Jeff in College (Co. 3): Harry Hill: Altoona, Pa., 20, Johnstown 21, Latrobe 22, Greensburg 23, Steubenville, O., 26, East Liverpool 27, Sharon, Pa., 28, Greenville 29, New Castle 30, Meadville Nov. 1, Franklin 2, Oil City 3.

MUTT and Jeff in College (Co. 4): Robt. B. Monroe: Superior, Wis., Nov. 1, St. Cloud, Minn., 2, Little Falls 3.

NOROLY Home (E. Hay Comstock): Boston Aug. 23—Indef.

ONLY Girl (Joe Weber): Columbus 18-20, Cinti. 24-30.

PASSING Show of 1915 (Messrs. Shubert): Chgo. 3—Indef.

PRINCE of Pilsen (Perry J. Kelly): Chgo. 10-31.

PRINCESS Pat (John Cort): N.Y.C. Sept. 29—Indef.

ROBIN Hood (De Koven Opera Co.): Atlanta, Ga., 20, 21, Athens 22, Greenville, S. C., 23, Spartanburg 25, Columbia 26, 27, Asheville, N. C., 28, Knoxville, Tenn., 29, Chattanooga 30.

SAN Carlo Opera Co.: Rochester 18-23.

SARI (Henry W. Savage): Detroit 18-23, Cleveland 25-30.

SEPTEMBER Morn (Rowland and Clifford): Beardstown, Ill., 20, Alton 21, 22, Quincy 23, St. Louis 24-30, Gillespie, Ill., 31, Brazil, Ind., Nov. 1, Fayetteville 2, Kokomo 3.

SO LONG, Letty (Oliver Morosco): Frisco 11-23.

TOWN Topics (Ned Wayburn): N.Y.C. Sept. 23—Indef.

TWO Is Company (Savoy Producing Co.): N.Y.C. Sept. 22—Indef.

WATCH Your Step (Chas. Dillingham): Chgo. Sept. 5—Indef.

WHEN Dreams Come True (Courtts and Tennis): Saskatoon, Sask., Can., 20, Edmonton 22, 23, Calgary 25-27, Edmonton 28-30, Vancouver, B. C., Nov. 1, 2, New Westminster 3.

WORLD of Pleasure (Messrs. Shubert): N.Y.C. 14—Indef.

ZIEGFELD'S Follies of 1915 (Florence Ziegfeld): Boston Sept. 20-Oct. 30.

#### MINSTRELS

COBURN, J. A.: Owensboro, Ky., 20, Madisonville 21, Earlinton 22, Springfield, Tenn., 23, Columbia 25, Pukaski 26, Fayetteville 27, Shelbyville 28, Murfreesboro 29, Lebanon 30, Bowling Green, Ky., Nov. 1, Paris, Tenn., 2, Jackson 3.

DEMONT'S: Phila. Aug. 28—Indef.

FLICK, Al. G.: Savannah, Ga., 20, Brunswick 21, Jacksonville, Fla., 22, 23, Tallahassee 25, Pensacola 26, Mobile, Ala., 27, Jackson, Miss., 28, Vicksburg 29, Natchez 30, New Orleans, La., 31, Nov. 6.

O'BRIEN, Neil (O. F. Hodges): Austin, Tex., 20, Temple 21, Dallas 22, 23, Ft. Worth 25, Oklahoma City, Okla., 26, McAlester 27, Muskogee 28, Bartlesville 29, Tulsa 30, Cushing 31, Coffeyville, Kan., Nov. 1, Arkansas City 2, Wichita 3.

RICHARD and Pringle (Holland and Filkins): Lubbock, Tex., 20, Clovis, N. Mex., 21, Roswell 22, Portales 23, Albuquerque 25, Gallup 26, Winslow, Ariz., 27, Flagstaff 28, Williams 29, Kingman 30, Needles, Cal., 31.

#### CIRCUS

BARNES, Al. G.: Dalhart, Tex., 20, Tucuman, N. Mex., 21, Carlisno 22, Alamogordo 23.

BARNUM and Bailey: Columbia, S. C., 21.

RINGLING Brothers: Wichita Falls, Tex., 20, Altus, Okla., 21, Lawton 22, Hobart 23.

#### MISCELLANEOUS

LUCEY, Thomas Elmore: Fowler, Kan., 20, Mincola 21, Meade 22, Liberal 23, Dalhart, Tex., 25, Tucuman, N. Mex., 26, Santa Rosa 27, Carlisno 28, Alamogordo 29, Tuscaloosa 30.

MRS. WHITNEY'S Fashion Show (Selwyn and Co.): Balto., 26, Washington 21, 22, Harrisburg, Pa., 23, Pittsburgh 25, Erie 27, Buffalo 28-30.

THURSTON, the Magician (Jack Jones): Erie, Pa., 18-20, Akron, O., 21-23, Toledo 24-30, Detroit 31-Nov. 6.

WILLIAMSON, GONN, (Special).—The Earl Burgess's "Uncle Tom's Cabin" had the usual packed house, matinee and evening, at the annual opening of the Loomer Opera House, under management of D. J. Casey, Oct. 8, "Singers."

Opera House: With Paramount, Bijou: World Film.

Gem: Metro and Mutual, "Master and Fox" features. Seaside: With the Universal programmes are also doing big business.

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#### WOMEN

Armstrong, Margaret, May Adams.  
Browne, Henrietta, Sarah Boyd.  
Clarke, Della, Lily Cahill, Phyllis Carrington, Helen Constantine, Mabel Carruthers.  
Douglas, Irene.  
Ellsworth, Grace.  
Fawcett, Ethel.  
Hill, Mary, Dorothy Harrison.  
Ireland, Hortense.  
Kent, Trier.  
Lee, Beth.  
Murray, Catherine, Marie Minton, Helen MacDevitt.

Robert, Katherine, Carrie Reynolds, Rosa, R. C. Russell.  
Stock, Brenda, Beattie Stewart.  
Valentine, Ethel.  
Wallace, Fay.

#### MEN

Alexander, Jno.  
Benton, Percy, J. L. Butler.  
Frank Buonan, Willis Browne.  
Louis Bates, Jas. Brown, Chas. Bertson.  
Clifford, C. B., Chas. Clark.  
F. H. Crane.  
Dawin, Frank, Elliott Dexter.  
Fredericks, Geo., Mr. Fen-der.

Gunn, M.  
Hillier, Wm., Roy Hoyer.  
Jelenko, Nath.  
Jelenko, Arthur, Geo. Le Soir.  
Moushan, Joe, Don Mullally.  
Walter McCullough.  
Osborne, Herbert, Hamilton Owens.  
Pringle, A. C., Eugene Phillips.  
Reidling, Edw., Dean Raymond, B. B. Reid, Jos. Redman.  
Sabine, Lloyd, Robt. Stevens, Karl Shrader.  
Truesdell, Mr.  
Voelker, Frederic.  
Wayne, Chas., Robt. Wayne.  
Frank Wilcox, Harry Woods.  
Hilliard Wright.

#### SAN FRANCISCO

SAN FRANCISCO (Special).—Kreiser accepted an invitation to give a talk, which he did, at the Commonwealth Club that discusses subjects for civic betterment. Ex-President Taft and all noted men are asked to talk. Kreiser spoke on the European war. He gave another concert at the Cort Oct. 10.

Mrs. Joseph Frederick, known to the operatic stage as Rose Cecilia Shay, is having a deal of trouble with her husband, accusing him of having an affinity and taking her fine bracelet. She will bring action for divorce, she says.

Margaret Anglin began her second week in "The Divine Friend" at the Columbia Oct. 11. The play has created quite some talk.

At the Alcazar, Bert Littel and Jane Urban play the leads in "Rebecca of Sunny Brook Farm." Miss Vaughan has been out of the cast for two weeks. Ruth St. Denis and her dancers give matinees at the same house.

The Cort was crowded to overflowing for the opening night of "So Long Letty." The comedy was highly enjoyed and the engagement from present indications will be a very profitable as well as artistic success. Following the lead of the East the price is reduced and the announcement says: "a \$2 show for \$1."

"The Birth of a Nation" is still running at the Savoy.

The Orpheum has another great bill which includes Pat Rooney, Miss Dupont as a Venus, Beatie Browning, Walter Kelly Eugene Damon and Long Tack Sam.

Post's Theater played "The Melting Pot" with live actors, while a moving picture house gave it in film.

The Imperial has Gertrude Farrar this week in "Carmen."  
A. T. BARNETT.

#### EL PASO

EL PASO, TEX. (Special).—El Paso Theater, L. R. McClintock, manager: Guy Bates Post in "Omar, the Tent Maker" opened the 1915-16 season at this playhouse to crowded house Sept. 15. Everyone much pleased.

Crawford Theater, L. R. McClintock, manager: The Albert Taylor company opened this theater in "Father and the Boys" Sept. 19, with change of bill twice a week. Albert Taylor has been engaged for an indefinite season and everything points to crowded houses.

Al. G. Barnes's Circus will appear in El Paso on Oct. 25. Sells-Floto Circus on Nov. 6.  
T. E. SHELTON.

#### MACON

MACON, GA. (Special).—Grand: "A Pair of Sixes," matinee and night, Sept. 25.  
Palace: Feature pictures accompanied by Guttenberg's Orchestra Sept. 20-25.  
Princess: Pictures, with Al. Morton's Orchestra, Sept. 20-25.

Macon: Pictures only Sept. 20-25.  
J. B. Melton, formerly manager of the Palace, after an absence of two months, is receiving the glad hand and a "Welcome to our City." His plans for the future have not been developed.  
OLIVER ORR.

#### TACOMA

TACOMA, WASH. (Special).—The total eclipse running from July 8 to Oct. 5 was broken by "The New Henrietta." During the past quarter of a century the Tacoma has not been dark so long at any consecutive period, and it would be difficult to recall a dramatic event more pleasing. William H. Crane, Maclyn Armeskie, Mabel Taliferro, Thomas W. Ross, and Laura Hope Crews were accepted as stars in constellation. "The Calling of Dan Matthews" Oct. 8, 9, and matinee (Gaskill and MacVittie), at low prices, not drawing well.  
FRANK B. COLE.

**STEIN'S**  
ABSOLUTELY GUARANTEED  
**SHAKE-UP**





# VAUDEVILLE

FREDERICK JAMES SMITH—Editor



## Willa Holt Wakefield's New Offering—Claude Gillingwater's Latest Vehicle—Palace Fashion Show



MLLE. MARGUERITE.

Arada, N. Y.  
Pretty Dancer Soon to Appear in the Varieties with Frank Gill.

WE wish Willa Holt Wakefield would give a special matinee some time or other for sketch writers who believe that life consists of revolvers, poison and hysterics. Miss Wakefield's songs might act as thought tonics.

### Miss Wakefield's New Songs

This year Miss Wakefield has a charming background for her new repertoire of cheery songs. Blue tapestry hangings, a grand piano of golden ornamentation and huge vases of flowers are revealed in the soft glow of a standing lamp. Then the tapestries are drawn aside—and Miss Wakefield appears.

Her first song is delightful. It's a bright little lyric of optimism, "Don't Listen," in which we're told to watch for the bright things of life and to close our ears to its sordidness. Next comes an adroitly pointed song of a giddy little French clock, so tired of always giving other folks the good time that it ran away with a dashing lamp, who smoked and went out nights.

After that Miss Wakefield sings "Every Cloud Has a Silver Lining," which we didn't like, probably because it spoofs marriage after the approved comic fashion. "Married life can't last forever," she sings. "It's a good world after all." About the best you can say for Miss Wakefield's final number, "I'm Going Away to Virginia," is that it sounds a note of kindly hospitality. "If you ever come down to Virginia," the lyrics run, "there'll be nothing too good for you."

The audience at the Colonial called her back for "He's My Pal." We've said so much of Miss Wakefield's sincerity and directness that there's little to add. When she sings, vaudeville becomes something more than mere entertainment.

### Another Lady With a Past

Claude Gillingwater's vaudeville offerings are always simply acted, carefully staged, and they are at least theatrically effective.

Mr. Gillingwater is this season presenting a new sketch, "The Decision of Governor Locke," which is not his own work but comes from the pens of Ethel Clifton and Brenda Fowler. The playlet advances a time-work proposition based on the old double-moral standard. We are again shown the wife who gives herself to the villain that she may provide necessary money for her sick and penniless husband.

In this instance the husband, in a few years, becomes the reform governor of the state. The villain—who is now the political boss of the region and naturally at odds with reform—starts to break the governor, who is again running for office. He discovers that the governor's wife is the woman of the old affair and he confronts the husband with a threat to unbar the scandal. The governor loves his wife, of course—and hasn't known. So there's the big scene.

The boss demands that the governor withdraw from politics. But the hero "puts the rollers" under the villain, as it were, by showing that the boss—in the incident with his wife—had violated the Mann White Slave law in going from one State to another with the young woman. Exit silk-hatted boss—crestfallen. Husband and wife tearfully tumble into each other's arms. Curtain!

The sketch is so well played, particularly by Mr. Gillingwater, that it is effective despite its obvious mawkishness. Mr. Gillingwater's playing is always marked by sincerity. He is sincere here, except in a final emotional outburst. Stella Archer plays the wife simply. George Thompson is forceful as the boss—without the conventional cigar, too—and Frederick Forrester makes the role of the governor's secretary stand out.

### "Cranberries" Pleasant Side-Dish

"Cranberries," which the programme says was "prepared for the table by Everett S. Ruskay," is a fresh and likable sketch. Mr. Ruskay wrote "The Meanest Man in the World" for Allan Dinehart, and his second sketch has the same brisk turn of dialogue.

James L. Drake, Jr., the son of a millionaire, is on a walking tour through New Jersey. His father has cut off his allowance until he proves his business acumen. It's the old idea of the brash young hero who demonstrates his ability in eighteen minutes—or sometimes two hours—by manipulating nothing into several thousand dollars. But Mr. Ruskay gives it a new twist. Young Drake has just paid \$50 down on a valuable cranberry tract; \$50 must be paid by night and the remainder of \$10,000 in ninety days. At the psychological moment—which is, of course, two minutes after the playlet starts—young Drake meets The Girl, a millionaire's daughter visiting in the vicinity. Then an automobile, carrying a financier en route from New York to purchase the cranberry land, loudly breaks down in the right wings. How the nervy young hero bluffs the financier into buying the land from him at \$15,000 forms the rest of the story.

It's a Douglas Fairbanks cross-section of life-as-it-isn't, but it is all humorous and entertaining. And it is agreeably done by Neil Pratt, who plays the boy with a sort of quizzical touch; Marion Day, who gives a girl-with-a-sense-of-humor a real sense of humor (which is unusual), and Frederick Karr, who is a pleasant sort of check-book financier.

Miss Day will bear watching. She has an infectious personality and a smile—well—

### The Palace Fashion Show

The Palace has its annual fashion show and reunion of adjectives. This year the exhibition of mannequins—"fair as Diana," according to the programme—in gowns contributed by the various *maisons* is almost hinged upon a plot. Almost! We are first shown three sewing girls at work in a modiste shop. One of them—overworked and tired—falls asleep. Then follows a Cinderella dream in which the girl goes through a day's experience of a society girl from pink silk pajamas to evening decollete.

Unfortunately the dialogue had to be given to mannequins. Now a chorus girl is a Mrs. Siddons when compared to a clothes model. Emilie Lee, the dancer, and the only professional apparent in the self-conscious cast, plays the working girl with the dream. She changes clothes every moment or two, and even finds time to dance. One eccentric dancing interval was the best moment in the fashion show. But Miss Lee shouldn't sing—even in a dream. And some one

committed a *faux pas* when a model was allowed to ride a horse into the Piping Rock Country Club. It's not being done this season.

We suppose the offering has distinct feminine interest. To a mere man, however, it has all the dramatic "punch" of Gimbel's show windows.

### Lubowska's Dancing

Desiree Lubowska is an impressionistic dancer—with the accent on the *impressionistic*. The dances are rather a series of interpretative poses.

In the first evolution, "The Gavotte Grotesque," Miss Lubowska steps from a huge hatbox in a bizarre costume of black and white, topped by two peacock feathers. We muffed some of the impressionistic meaning of this dance, we'll confess.

We got our bearing back in the next number, "The Egyptian Dance of Mourning," in which Miss Lubowska presented the straight-line movements which seem to be attributed to the days of the Pharaohs. Here the super-slender Miss Lubowska made a striking—almost weird—figure in her mummy-like costume.

The final number was "The Soul of Vanity," described by the programme as "Lubowska's original conception of feminine vanity, in which her soul is a mirror reflecting, not to-day's realities but to-day's dreams." It is a series of preening peacock-like poses, supposed, we suspect, to depict some of the thoughts that flutter, probably with difficulty, through the cerebral neurons of a lady who likes cabaret music.



MISS EVELYN NESBIT.

Now Making Her First Appearances of the Season at the Palace with Jack Clifford.



Lubowska may be a futurist—which is an up-to-the-minute way of explaining freakishness.

Ciccolini, in his second Palace week, varied his programme, but the little Neapolitan ballad, "Mamma Mia" (Nutille), still remained the most charming number.

#### Edward Abeles as Dumb Italian

Edward Abeles hasn't a single line to speak in his latest vaudeville vehicle, "Self Defense," another district-attorney's-office sketch by George H. Broadhurst. Abeles plays a dumb Italian laborer and the part is a mingling of pantomime and passionate guttural sounds.

The boy is charged with murder, another Italian, his wife (the prisoner's sister) and his tiny baby having been found dead. The assistant district attorney is kind hearted and believes the youth to be innocent. So he persuades his chief to listen—or watch—the boy's version of the crime. The prisoner acts it all out. The pantomime—done to soft music—indicates that the dead man returned to his home intoxicated, after which he got into the center of the room, killed his baby, choked his wife to death, and attacked the boy, who fought the murderer off and finally killed him. The district attorney is convinced, because he exclaims "Self-defense!" as the curtain falls.

It all depends upon whether or not you like this sort of thing. It has a certain interest for the average theatergoer. The idea of an Italian explaining in pantomime barks back to "The Mummy and the Humming Bird," although in that instance the Italian was not dumb but limited in his command of English.

Mr. Abeles plays the dumb Italian, of course. Roy Fairchild is exceedingly artificial as the kindly assistant attorney, and Frank J. Wood does the district attorney like a gruff policeman.

#### Maryon Vadie Advancing

Pretty Maryon Vadie and her ballet returned to the Palace in their attractive routine of solo and ensemble dances. The offering has gained in smoothness and Miss Vadie's own dancing has advanced, too, technically.

Kate Ellinore—of the elongated arm gesture—and Sam Williams are back at the Palace in their old and unchanged turn, "The Hunter and the Huntress." It's one of those primitive acts, with Miss Ellinore in eccentric make-up popping an argun at various people in the audience. The repartee glides along this groove:

"I don't think you know a joke when you see one."

"Yes, I do. How are you?"  
And Miss Ellinore departs, remarking, "I bid you bon soeur!"

#### LONDON VARIETY NOTES

LONDON, ENG. (Special).—The "Dippy Mad" Van Hoven opened a month's engagement at the Oxford on Oct. 4.

Adeline Genée returned to the Coliseum on Oct. 11 in a new ballet, "The Dancer's Adventure," by Dora Bright.

Vesta Tilley gave a garden party recently at Jesmond to the wounded soldiers from the front.

Oswald Stull produced a new Barrie piece, "The New Word," at the Coliseum a few days ago. Helen Haye and O. B. Clarence have the principal roles.

Fred Duprez is in "The Passing Show" on tour.

#### AUSTRALIA VARIETY NOTES

SYDNEY, N. S. W. (Special).—Mary Elizabeth, the charming American comedienne, is scoring an unusual success in her tour of the Tivoli circuit.

Walter Weems, the black face comedian, is touring the Tivoli time. Weems is along the line of Al Herman and just as amusing.

Rosa Crouch and George Welch, the eccentric dancers who appeared in the Keith Theaters last season, were recently seen in Sydney. They're touring Australia.

Among recent American turns to appear over here are Louis Stone, the upside down dancer, and Paul Stephens, the cripple gymnast.

#### CHICAGO SEES NORA BAYES

CHICAGO, ILL. (Special).—Nora Bayes topped the Palace Music Hall bill last week. Her songs were delightfully done and warmly received. Harry Holman and company won much laughter in "Adam Killjoy." Billy McDermott presented his familiar hobo specialty, and the Three Natalie Sisters played various instruments pleasingly.

Bessie Clayton and her orchestra headed the Majestic Band. Louise Gunning sang a repertoire of songs in good voice. The Meyakos Sisters, little Japanese girls, offered an agreeable turn. The rest of the bill was largely elemental comedy, with Harry Cooper, the Three Keatons and Fred J. Ardath and company.



MISSSES IRENE AND BOBBIE SMITH.

Presenting Their Bright Little Sister Act at the Prospect This Week.

## EVELYN NESBIT RETURNS TO PALACE; VAUDEVILLE GOSSIP

### Bonnie Glass to Dance at Hotel Vanderbilt—New Fashion Show for Southwest

BY WALTER J. KINGSLEY.

WITH a dancing partner and a velvet curtain, Evelyn Nesbit is again packing the Palace, which goes to show that a magnetic personality is better than rubies. Little Miss Nesbit draws them in on her merits. She is billed with Jack Clifford as a dancer and nothing more. She has arrived on her own.

Hussey and Boyle enjoyed their week at the Palace. They were hits and the Fashion Show was on the same bill so what had they left to sigh for. The boys have rearranged their route so that, for the most part, they appear with the Fashion Show for the remainder of the season.

One of our standard vaudeville comedians was standing in front of Mack Sennett's camera working out a picture for which he was to receive \$20,000. "Right here Mr. Lens Louse crosses in front of you," said Sennett to the comedy star. "I guess not," snapped the comic. "I have been working for forty years to become a star and no actor is going to walk between me and the camera." "But this isn't the footlights you are back of," pleaded Sennett. "You are in front of a camera and motion pictures record real life where folks cross in any old way. I know that on the dramatic stage no one crosses the star, except at his or her peril, but this is different. Try and get the footlights out of your mind and be a human being." "I can't stand for it; no guy is goin' to cross in front of me. Am I a star or a ham actor?" This went on until the picture was abandoned rather than combat the "funny" man.

Vaudeville wants George Beban back again but he is loyal to motion pictures. His last picture, of which he owns sixty per cent., has cleared more than \$120,000 and he is guaranteed a fortune for his new one, which he will make over at the Peerless studios with Maurice Tourneur. Beban is one of the big men of the screen. He is not alone a clever actor but he has mastered every angle of the film game and can write scenarios, direct, finance, distribute and exhibit. His success is no accident but the result of steady planning, hard work and great natural ability. He is one of those chaps who sit up until four o'clock in the morning working out his ideas.

Every little while it is suggested that Arthur Brisbane would make a great star in vaudeville. Of course, he would not hearken to such a thing, but it is true

that he could pack more punch into a twenty-minute monologue than any other man on earth. Brisbane is one of those remarkable men who, without a mannered or "precious" style, impress their ideas upon everyone. The Dr. Johnsons of the universities might do worse than to tell their classes in English to devote days and nights to the study of Brisbane. He is a man of this very moment, living to the uttermost the life of to-day and expressing the very form and pressure of the time.

May Tully has gone off to Texas with a Fashion Show organized especially for the West and Southwest. The star will be May Hopkins and the Eve role will be played by Daisy Slaughter.

The beautiful Bonnie Glass is about to do great things. She will be the belle of the town and the reigning toast when all her ambitious plans are under way. This dancer is extremely clever and the fact that she has been given the Della Robbia room at the Hotel Vanderbilt establishes her social standing beyond question, as the patrons and patronesses are of the elect. Artists are begging for sittings, photographers plead for permission to picture her and fashions are being named in her honor. With her pretty jewel of a town house just off Fifth Avenue, her wonderful dogs, furs and motors and her personal success, life is very wonderful for Bonnie Glass.

Charles Bachmann and Suzanne Sheldon are making a resounding success in Willard Mack's "Blind Man's Buff," the playlet in which Mr. Mack opened at the Palace Theater last Summer. Bachmann made a great name in "Kick In," the first of Willard Mack's tabloid hits and, when the author decided to let some one else take out "Blind Man's Buff," he named Bachmann who is one of the best portrayals of high tension emotional roles playing to-day. Miss Sheldon is adding new renown to her record and these sterling players in their powerful vehicle are winning golden opinions in every theater they play. The Willard Mack piece may be a trifle gruesome, but it is effective and at the Grand Guignol would be a sensation. If you see Bachmann billed in "Blind Man's Buff," by all means go and see the performance.

Kate Ellinore and Sam Williams, as the Britons say, are "top hole and going strong." Miss Ellinore is a comedienne who can bank on getting laughs. The wisecrapping audiences at the Palace fell for her clowning like a salvo of artillery.

#### THE VAUDEVILLE PERISCOPE

We're watching for the ice skaters to invade vaudeville. Of course, they're coming.

For years Miss Willa Holt Wakefield has been bringing a message of optimism to vaudeville. All the happiness she has given to theatergoers came home at last, for on Oct. 12 the cheery entertainer became the bride of Arnold Forster, formerly of Vienna, Austria, and now engaged in the automobile business in Birmingham, Ala. Miss Wakefield will not retire from the stage.

S. Jay Kaufman has a frothy little one-act comedy, "Kisses," in the November Smart Set. It's a smartly written Schmitz-lesque farce of an American Anatol who sets out, on a wager, to make four young women kiss him upon their own initiative. Of course, he succumbs to one of them in the end. We imagine Arnold Daly—as Mr. Kaufman hints in his stage directions—could make "Kisses" decidedly interesting.

H. K. Moderwell discusses ragtime interestingly in the current issue of the New Republic. "It may be that I am deceived as to the extent of ragtime's adaptability," he says. "But I think of the rollicking fun of 'The International Rag,' the playful delicacy of 'Everybody's Doing It,' the bustling laziness of 'Waiting for the Robert E. Lee,' the sensual poignancy of 'La Seduction' tango, and the tender pathos of 'The Memphis Blues.' Each of these pieces has its peculiar style—in the narrower sense—definitely carried out. And I know that we are dealing here with a set of musical materials which have no more than commenced their job of expressing a generation."

"We must admit that current ragtime is deficient on the melodic side. Some of the tunes are strong, but many of the best ragtime pieces have little beyond their rhythmic energy and ingenuously to distinguish them. If we had a folk-song tradition in America, our popular melodies, doubtless, would not be so permeated with vulgarity. The words, also, too often have the chief vice of vulgarity—sluggish conventionalality—without its chief virtue, the generous warmth of everydayness. And this latter quality, when it exists, resides not so much in the words themselves as in the flavor of the songs, the uninspired but tireless high spirits of the American people. As you walk up and down the streets of an American city you feel in its jerk and rattle a personality different from that of any European capital. This is American. It is in our lives and it helps to form our characters and condition our mode of action. It should have expression in art, simply because any people must express itself if it is to know itself. No European music can or possibly could express this American personality. Ragtime, I believe, does express it. It is to-day the one true American music."

#### NO "BIG TIME" FOR VANCOUVER

VANCOUVER, B. C. (Special).—Although the Orpheum Theater here was purchased a short time ago by the Orpheum Theater and Realty Co., Ltd., the company's "big-time" shows will not come here this winter, principally on account of the large number of German and Austrian acts playing the circuit. War sentiment precludes the possibility of playing these acts in Canada, and the jump from Chicago is too great to warrant bringing out other acts to fill in. This policy is being followed in Winnipeg, which is the only city in Western Canada playing Orpheum acts. Moving pictures will be shown at the local Orpheum this winter.

#### THE BROOKLYN BILLS

Eddie Leonard headed the Prospect bill in his "wah-wah" specialty. Marguerite Farrell was a hit of the bill in songs, with attractive changes of costume. Miss Farrell is doing "Back Home in Tennessee," a French grisette number: "Why Pick On Me," and "Young America." Gladys Alexander and Vivian Murray presented a frothy offering, "Broadway Love." Charlotte Parry introduced her protean specialty, "Into the Light."

Eva Tanguay's illness upset the Bushwick programme. Victor Morley and company offered "A Regular Army Man," Mario Lo contributed her porcelain poses.

Evelyn Nesbit and Jack Clifford topped the Orpheum bill in their new specialty. T. Roy Barnes did "The Magazine Man" again; Hyams and McIntyre did "The Quakeress"; Doyle and Dixon danced, and Grace Fisher sang.

Marcus Loew has assumed active control of the Hippodrome, Baltimore, Md., and now has absolute direction of the theater.

Neille Walker, a vaudeville performer, died at the Lynn Hospital, Boston, on Oct. 15. Her spine was fractured as the result of a fall from a thirty-foot ladder in a garage in Marblehead and complete paralysis followed. Miss Walker was twenty-five years of age.

Jack Block is booking the family time for M. S. Bentham. He is searching for available material and performers who with him to "catch" their acts should notify the Bentham office.

Marion Weeks, who won a hit last week in Atlantic City, according to reports, has been routed up until next June.





Doris Portland, Ors.  
WILL M. CRESSEY.

Popular Actor, Dramatist and Author. Now on Tour in the Varieties.

### FISCHER SUIT IN PROGRESS

The suit of Clifford C. Fischer, asking treble damages of \$300,000 under the Sherman law and naming as defendants the United Booking Office of America, the Central Vaudeville Promotion Company, the H. B. Martineau Company, Ltd., A. Paul Keith, Frederick F. Proctor, Edward F. Albee, John J. Murdock, Morris Meyerfeld, Jr. and Martin Beck, came before Judge Learned Hand in the United States District Court last Wednesday and is still in progress.

Mr. Fischer alleges that the combination of the individuals and corporations named has made it impossible for any performer to get an engagement in one of the theaters under their control, unless engaged by a booking concern approved by them.

Martin Beck, manager of the Orpheum circuit and treasurer of the Central Vaudeville Promotion Company, and E. F. Albee, general manager of the United Booking Office, testified during the week. Mr. Albee testified that performers engaged by his company were not permitted to enter into contracts with other booking concerns during the pendency of their contracts with the United Booking Office, "for the best interest of all concerned." Mr. Albee denied the allegation that performers who played in independent theaters or booked through independent agencies were blacklisted.

The plaintiff introduced in evidence a contract between H. B. Martineau, Ltd., and the United Booking Office showing that for twenty-one years the booking of all foreign acts shall be done exclusively through Mr. Martineau, the United Booking Office to retain a forty per cent. interest in the business.

The trial was still in progress when THE MIRROR went to press. Among the prominent people to testify is Oscar Hammerstein. At the conclusion of the Fischer case, another suit for \$300,000, under the Sherman law, brought against the same defendants by Charles Bornhaupt, another theatrical agent, will be tried before Judge Hand.

### WHITE RATS PLAN CAMPAIGN

The White Rats Actors Union is about to start a campaign against "small time" vaudeville managers and agents. Harry Mountford has been reinstated in the old position of organizer. The new campaign is directed against agents who cancel acts wholesale and throw players out of employment without notice. Other alleged irregularities will be investigated. A special meeting was held on Tuesday evening, at which the matter was considered, along with a plan to increase the club membership.

Evelyn Nesbit and Jack Clifford brought their new dancing offering to the Palace on Monday.

### COMING HEADLINERS

WEEK OF OCT. 25.—Colonial: Hyams and McIntyre, Harry Girard and company; Alhambra: Evelyn Nesbit and Jack Clifford, Charlotte Parry and company; Orpheum: Mason, Keeler and company; Dorothy Jardon, Eddie Leonard and company; Bushwick: Dorothy Toye, "Cranberries"; Prospect: "The Bride Shop"; Courtney Sisters.

WEEK OF NOV. 1.—Colonial: Harry Girard and company, Charlotte Parry and company, Grace Fisher; Alhambra: Mason, Keeler and company, Dorothy Jardon; Orpheum: "The Fashion Show"; Bushwick: "The Bride Shop"; Marion Weeks; Prospect: Chip and Marble; Lydia Barry.

## WISH WYNNE COMING FOR VAUDEVILLE; THE CRANES IN "THE DANCER"

Eva Tanguay Ill—Thaddeus de Wronski to Present Tabloid "Faust"—Cecil Kern in New Operetta

Wish Wynne is likely to come over for vaudeville, according to information coming to THE MIRROR from London. Miss Wynne, it is stated, is considering an offer made through the M. S. Bentham offices. Miss Wynne last toured this country in 1912.

Another English report intimates that Leoncavallo, the composer, may cross the Atlantic for a two-day tour under the Bentham direction.

Mr. and Mrs. Douglas Crane will use, for their forthcoming vaudeville season, a one-act playlet, "The Dancer," based upon Louise Closser Hale's drama, "Her Soul and Body." Preparations are under way for an early premiere.

Eva Tanguay was forced to retire from the Bushwick bill last week, owing to a severe attack of laryngitis. Barnes and Crawford, at the Orpheum, doubled in her place for the first performance. Anna Chandler replaced her for the remainder of the week.

Miss Tanguay went to Chicago for treatment by a Chicago specialist on throat troubles.

Thaddeus De Wronski is preparing a condensed version of "Faust" for vaudeville. Mr. De Wronski is a baritone and he will be assisted by a company of operatic artists, including Stella Wentworth. Paul Durand is arranging Mr. De Wronski's tour.

Alexander Carr has at last been routed in Edgar Allan Woolf's effective playlet, "An April Shower." He began his tour under Arthur Klein's direction in Pittsburgh on Monday. Following Mr. Carr's recent Palace appearances, there was a disagreement between the character actor and the vaudeville "powers that be" over salary. The sketch had been temporarily withdrawn when an agreement was reached. The reported salary is \$1,250.

Eleanore Sutter, who played a leading role in the Jesse Lasky production of "The Red Heads," is breaking in a single act.

Cecil Kern appeared at the Fifth Avenue Theater the first half of the present week in "A String of Pearls," a one-act musical comedy with lyrics by Maurice Marks and music by J. Bertram Fox. Miss Kern is assisted by John R. Phillips, the tenor, and Elsa Lynn, operatic soprano, with Gustave Henrichs as musical director. She is under the direction of Joseph Brooks.

Wilbur Mack and Nella Walker have closed in their flirtation skit and, Mr. Mack is preparing a new skit in which five people will appear. Mr. Mack will not be seen in his new offering, although Miss Walker will be featured. Mr. Mack intends to devote his time to producing.

Sylvia Cushman, former ingenue of the John Craig Company, Boston, will return to vaudeville. Miss Cushman was last seen at Keith's, in Boston, in a sketch supported by Albert Le Roi. She will, this season, be assisted by Douglas Copeland. Miss Cushman has not yet found a suitable vehicle.

Ethel Clifton and Brenda Fowler, who wrote "The Decision of Governor Locke," for Claude Gillingwater, have formed a partnership to produce playlets. They are presenting themselves in their own sketch, "The Saint and the Sinner," and have several other playlets in preparation.

Hoey and Lee are presenting their new act, "The Nominee," at the Chicago Palace this week. They opened their season recently in Baltimore.

Horace Wright and Rene Dietrich are now under the direction of Edward S. Keller. They make their first metropolitan reappearance at the Brooklyn Prospect, on November 1.

Charlotte Parry withdrew from the Prospect bill on Friday of last week, owing to illness. Ethel Clifton, in "The Saint and the Sinner," deputized.

Sabel Johnson, formerly of Hayes and Johnson is rehearsing a new comedy sketch, "Whose Baby."

The Farber Girls have been routed to Nov. 13, 1916, by the Pat Casey offices.

Guido Ciccolini was indisposed last Saturday and Salvatore Giordino was substituted on the Palace bill. Mr. Giordino, according to reports, made a favorable impression and is likely to be given further bookings.

S. Miller Kent presented his new vehicle, "Mr. Graves," by N. H. Nicholson, at the American Music Hall the first half of the present week.

Junie McCree has just furnished Sam Curtis with "The Nineteenth Hole," in

which he will have the assistance of a chorus of eight; James T. Galager with "The Pullman Porter," Dale and De Nette with "The Yankee Doodle Juniors," John T. Baker and James Dixon with "The Lure of the Circus," Hal Stephens with "The Landress" and Charles B. Ward and Kathrin Klare with "A Character Revue."

Gus Edwards is playing his song revue on the Finn and Heiman Middle Western time.

Ralph T. Kettering has furnished Walter C. Percival with a dramatic vehicle, "Come Across."

Louis London is playing the Finn and Heiman time in the Middle West.

"Blackface Eddie" Ross is on the Interstate time. James and Bonnie Morton are on the same circuit.

Johnny Cantwell and Rita Walker are preparing a new act.

Leila Shaw, the stock star, recently tried out a dramatic sketch, "Which One Shall I Marry?" by Ralph T. Kettering. It is a playlet in morality "Everywoman" form.

Florence Moore began, in Chicago on Oct. 16, an action to have her marriage to Billy Montgomery, her vaudeville partner, annulled. Miss Moore is now with the "Maid in America" company.

Ray Hodgson is now booking manager for Edward S. Keller. He assumed his new position last week.

Edward S. Keller has routed Murray Bennett, the character single, who appeared at the Bushwick last week. Mr. Keller has also just booked Margaret and William Cutty.

"A Mile a Minute" opened its tour in Reading, Pa., on Monday.



CLAUDE GILLINGWATER.  
Appearing in His Latest Dramatic Vehicle,  
"The Decision of Governor Locke."

Maurice Burkhardt, late of Burkhardt and White, is offering a single, "The Burglar," described as a "song story," by Blanche Merrill.

Blanche Mehaffey, the vocalist, is entering vaudeville with Herbert Cyril. Miss Mehaffey and Mr. Cyril will bring their new offering into New York in two weeks, under the direction of Max Hayes.

Maurice Booth appeared at the Harlem Opera House early this week in "Helping Daddy," a new playlet by Ben Barnett.

James Madison is back in New York after spending several months at the Exposition combining business with pleasure, or, as he puts it, "getting paid to look at different cities." Mr. Madison returned from San Francisco last week and is once more busily engaged in supplying vaudeville performers with material.

## VAUDEVILLE DATES

ABARBANELL, Lina: Palace, Chgo.; Maj., Milwaukee, 24-30.	BALZER Sisters: Colonial, Erie.	BOLGER Brothers: Orph., Lincoln, 18-20; Orph., Colorado Springs, 21-23.
ACT Beautiful: Orph., Denver; Orph., Lincoln, 25-27; Orph., Colorado Springs, 28-30.	BANKOFF and Broske: Keith's, Louisville.	BOND and Casson: Columbia, Grand Rapids.
ADLER, Felix: Keith's, Indianapolis, 25-30; Palace, Fort Wayne, Nov. 1-6.	BARAT, Arthur: Bijou, Savannah, 23-27; Orph., Jacksonville, 28-30; Lyric, Birmingham, Nov. 1-3; Orph., Nashville, 4-6.	BOWER and Saunders: Orph., Nashville, 18-20; Lyric, Birmingham, 21-23; Bijou, Savannah, Nov. 1-3; Orph., Jacksonville, 4-6.
ADOLPHO: Hamilton, Can. ADONIS and Dog: Colonial, N.Y.C.; Bushwick, B'klyn, 25-30; Prospect, B'klyn, Nov. 1-6.	BARNES and Crawford: Bushwick, B'klyn.	BOWERS, Fred V.: Rushwick, B'klyn; Colonial, N.Y.C., 25-30; Alhambra, N.Y.C., Nov. 1-6.
AHEARN, Charles, Co.: Keith's, Toledo, 25-30; Keith's, Youngstown, Nov. 1-6.	BARRETT and Opp: Lyric, Richmond, Nov. 1-3; Colonial, Norfolk, 4-6.	BOYLE and Patsy: Lyric, Richmond, Nov. 1-3; Colonial, Norfolk, 4-6.
ALBERT and Irving: Orph., Kansas City; Orph., St. Paul, 24-30.	BARRY, Lydia: Prospect, B'klyn, Nov. 1-6.	BRAATZ, Selma: Palace, Chgo. BRADLEY and Norris: Keith's, Columbus, Grand, Pittsburgh, 25-30; Keith's, Cinl., Nov. 1-6.
ALEXANDER Kids: Maj., Milwaukee; Columbia, St. Louis, 24-30.	BARRY, Mr. and Mrs. Jimmie: Orph., B'klyn; Prospect, B'klyn, Nov. 1-6.	BRAUN, Marguerite, Co.: Maryland, Balto., Nov. 1-6.
ALLMAN and Dody: Orph., Kansas City; Orph., Omaha, 24-30.	BEARS, Nora: Keith's, Wash., 25-30.	BREEN, Harry: Palace, N.Y.C.
AMERICAN Dancers, Six: Grand, Pittsburgh; Keith's, Cinl., Nov. 1-6.	BEAUMONT and Arnold: Orph., Fresno, 21-23; Orph., Frisco, 24-30.	"BRIDE SHOP": Colonial, N.Y.C.; Bushwick, B'klyn, Nov. 1-6.
AMETA: Shea's, Buffalo; Shea's, Toronto, 25-30; Orph., Montreal, Nov. 1-6.	BEERS, Leo: Shea's, Buffalo; Shea's, Toronto, 25-30; Orph., Montreal, Nov. 1-6.	BRIGHTONS, The: Dominion, Ottawa.
ANKEB Trio: Maryland, Balto.; Keith's, Toledo, 25-30; Temple, Detroit, Nov. 1-6.	BEESON, Mme., Co.: Orph., New Orleans.	BRISCOE, Olive: Shea's, Buffalo, 25-30.
ANNAPOLIS Boys, Five: Orph., Winnipeg.	BELMONT, Five: Prospect, B'klyn, 25-30; Keith's, Boston, Nov. 1-6.	BROCKBANK, Harrison, Co.: Orph., Montreal, Nov. 1-6.
ARCO Brothers: Alhambra, N.Y.C.	BERESFORD, Harry, Co.: Orph., Frisco, 17-30.	BRONTE and Aldwell: Keith's, Phila., 25-30.
ARDATH, Fred J., Co.: Keith's, Toledo; Keith's, Youngstown, 25-30; Keith's, Columbus, Nov. 1-6.	BERGEN, Alfred: Keith's, Prov., Orph., Montreal, Can., 25-30; Dominion, Ottawa, Nov. 1-6.	BROOKS, Alan, Co.: Columbia, St. Louis, 24-30.
ATREY and Rich: Columbia, Grand Rapids, Nov. 1-6.	BERNARD and Phillips: Orph., Kansas City, 24-30.	BROOKS and Bowen: Orph., Frisco; Orph., Oakland, 24-30.
"AURORA of Light": Orph., Oakland; Orph., Sacramento, 25-27; Orph., Fresno, 28-30.	BERNARD and Scarth: Orph., Montreal; Dominion, Ottawa, 25-30.	BROWN and McCormack: Orph., Los Angeles; Orph., Ogden, 24-30.
AVON Comedy Four: Alhambra, N.Y.C.; Orph., B'klyn, 25-30; Bushwick, B'klyn, Nov. 1-6.	BERRA, Mabel: Grand, Pittsburgh; Keith's, Cinl., 25-30; Keith's, Indianapolis, Nov. 1-6.	BROWN and Spencer: Orph., Salt Lake City; Orph., Denver, 24-30.
BAGGESSENS: Keith's, Phila., 25-30.	BETWEEN Trains: Orph., Roanoke, 25-27; Victoria, Charleston, Nov. 4-6.	BROWN and Taylor: Orph., Roanoke, 25-27.
BAILEY, Cliff: Dominion, Ottawa, 25-30; Shea's, Buffalo, Nov. 1-6.	BEYER, Ben, Co.: Orph., Winnipeg.	BRUNNELL Sisters: Co.: Orph., Salt Lake City; Orph., Denver, 24-30.
BAKER, Belle: Maryland, Balto.; Grand, Pittsburgh, 25-30; Keith's, Dayton, Nov. 1-6.	BICKEL and Watson: Palace, Chgo.	BURKE and Walsh: Orph., Memphis; Orph., New Orleans, 24-30.
BALL and West: Orph., Kansas City; Maj., Milwaukee, 24-30.	BIG City Four: Keith's, Dayton, Nov. 1-6; Colonial, Akron, 8-13.	BURNHAM and Irwin: Keith's, Boston; Keith's, Prov., 25-30; Alhambra, N.Y.C., Nov. 1-6.
BALL, Ernest R.: Keith's, Phila., Nov. 1-6.	BISHOP, Marie: Columbia, St. Louis; Orph., Memphis, 24-30.	BURNS and Kissen: Forsythe, Atlanta; Victoria, Charleston, 25-27.
BALL, Ray: Illinois: Dominion, Ottawa; Hamilton, 25-30.	BISON City Four: Orph., Seattle; Orph., Portland, 24-30.	BURNS and Lynn: Prospect, B'klyn; Bushwick, B'klyn, 25-30.
BALLET Divertissement: Orph., Minneapolis.	BLANC, Julia, Co.: Keith's, Cinl.	
	BLANCHE, Belle: Orph., New Orleans; Orph., Frisco, 24-30; Forsythe, Atlanta, Nov. 1-6.	



BUSSE'S Toy Terriers: Orph., Montreal, Can., 25-30; Dominion, Ottawa, Nov. 1-6.  
 BYRON'S, Musical Five: Keith's, Youngstown.  
 CALVE, Emma: Maj., Milwaukee.  
 CAMPBELL, Misses: Orph., Minneapolis, 24-30.  
 CAMERON and Gaylord: Orph., St. Paul, Orph., St. Paul, 24-30.  
 CAMPBELL, Craig: Alhambra, N.Y.C.; Keith's, Wash., 25-30.  
 CANNISINOS, The: Orph., St. Paul; Orph., Winnipeg, 24-30.  
 CANTOR and Lee: Prospect, B'klyn; Colonial, N.Y.C., 25-30; Orph., B'klyn, Nov. 1-6.  
 CAPAULICAN, Chief: Colonial, Erie; Alhambra, N.Y.C., 25-30.  
 CAPITOLA and Meyers: Keith's, Toledo, 25-30.  
 CARLISLE and Rouner: Orph., Kansas City.  
 CARLTONS, Two: Keith's, Prov., 24-30.  
 CARR, Eddie, Co.: Maj., Milwaukee; Keith's, Dayton, Nov. 1-6.  
 CARTER, Mrs. Leslie: Orph., Denver; Orph., Lincoln, 25-27; Orph., Colorado Springs, 25-30.  
 CARTMELL and Harris: Colonial, N.Y.C.; Maryland, Baltimore, 25-30; Keith's, Wash., Nov. 1-6.  
 CARUS, Emma: Temple, Detroit; Temple, Rochester, 25-30; Shea's, Buffalo, Nov. 1-6.  
 CASEY, Kenneth: Dominion, Ottawa, 25-30.  
 CECILE Trio: Temple, Detroit; Temple, Rochester, 25-30.  
 CHAPS, Four Melodious: Orph., Omaha; Orph., Omaha, 24-30.  
 CHIP and Marble: Keith's, Prov., Orph., Montreal, 25-30; Prospect, B'klyn, Nov. 1-6.  
 CHYO: Orph., Fresno, 21-23; Orph., Los Angeles, 24-30.  
 CLAUDIUS and Scarlet: Orph., Winnipeg, 24-30.  
 CLAYTON, Bessie: Keith's, Youngstown; Keith's, Columbus, 25-30; Keith's, Cinl., Nov. 1-6.  
 CLIFF, Genevieve, Co.: Orph., Seattle, 24-30.  
 CLIFFORD, Kathleen: Keith's, Indianapolis; Keith's, Louisville, 25-30.  
 CLINTONS, Novelty: Orph., Seattle; Orph., Portland, 24-30.  
 COATS, Lulu, Co.: Colonial, N.Y.C., 25-30.  
 COLE and Denahy: Temple, Rochester.  
 COLLINS, Milt: Keith's, Phila., 25-30.  
 COLONIAL Belles, Seven: Keith's, Phila., 25-30.  
 COMFORT and King: Orph., Omaha.  
 CONCHAS, Paul: Orph., New Orleans; Forsythe, Atlanta, Nov. 1-6.  
 CONLIN, Steele and Parks: Orph., Montreal, 25-30; Dominion, Ottawa, Nov. 1-6.  
 CONNELLY, Mr. and Mrs.: Orph., Sacramento, 18-20; Orph., Fresno, 21-23; Orph., Los Angeles, 24-30.  
 CONNORS and Foley: Orph., Roonoke, 21-23; Colonial, Norfolk, 28-30.  
 CONRAD and Conrad: Palace, Chgo., 24-30.  
 COOK, Joe: Orph., Minneapolis.  
 COOPER and Smith: Columbia, Grand Rapids, Nov. 1-6.  
 COOPER, Harry: Keith's, Youngstown, 25-30.  
 CORCORAN and Dingle: Colonial, N.Y.C.; Prospect, B'klyn, Nov. 1-6.  
 CORRADINI'S Animals: Temple, Detroit; Temple, Rochester, 25-30; Shea's, Buffalo, Nov. 1-6.  
 COURTLEIGH, William, Co.: Keith's, Phila., Keith's, Wash., 25-30.  
 COURTNEY Sisters: Prospect, B'klyn, 25-30.  
 COWARD, The: Keith's, Columbus.  
 CRANBERRIES: Orph., B'klyn; Rushwick, B'klyn, 25-30; Shea's, Buffalo, Nov. 1-6.  
 CRESSY and Dwyer: Keith's, Cinl., 25-30; Grand, Pittsburgh, Nov. 1-7.  
 "CRISPS, The": Orph., Omaha; Orph., Minneapolis, 24-30.  
 CROSMAN, Henrietta, Co.: Forsythe, Atlanta.  
 CROWD, The: Columbia, Grand Rapids, 25-30.  
 CURTIS, Earle: Victoria, Charleston, 27-30.  
 CURTIS, Julia: Orph., Memphis; Orph., New Orleans, 24-30.  
 CUTLER, Albert: Keith's, Wash.; Temple, Detroit, Nov. 1-6.  
 CUTTY, John: Shea's, Buffalo, 25-30.  
 CUTTY, M. and W.: Shea's, Toronto, Nov. 1-6.  
 DAILEY, Robt. L., Co.: Orph., Seattle; Orph., Portland, 24-30.  
 DALE, Violet: Keith's, Phila.  
 DAMEREL, George, Co.: Palace, Chgo.; Maj., Milwaukee, 24-30.  
 D A M O N D, Eugene: Orph., Oakland; Orph., Sacramento, 25-27; Orph., Fresno, 28-30.  
 DANUBES, Four: Temple, Rochester.  
 DAVIES, Reine: Orph., Winnipeg.  
 DAVIS Family: Lyric, Birmingham, 21-23; Forsythe, Atlanta, 25-30; Orph., Jacksonville, Nov. 1-3; Bijou, Savannah, 4-6.  
 DAVIS, Helene: Lyric, Richmond, 21-23.  
 DAYTON Family: Temple, Detroit; Temple, Rochester, 25-30.  
 DEALY and Kramer: Keith's, Knoxville, 25-27; Keith's, Chattanooga, 28-30; Orph., Nashville, Nov. 1-3; Lyric, Birmingham, 4-6.  
 DEIRO: Keith's, Indianapolis; Keith's, Louisville, 25-30; Keith's, Dayton, Nov. 1-6.  
 DE LEON and Davis: Keith's, Youngstown, 25-30.  
 DELMORE and Lee: Orph., B'klyn; Alhambra, N.Y.C., 25-30; Orph., B'klyn, Nov. 1-6.  
 DE MAR, Grace: Victoria, Charleston, 25-27; Bijou, Savannah, Nov. 1-3; Orph., Jacksonville, 4-6.  
 DEMONS, Six: Keith's, Indianapolis; Keith's, Louisville, 25-30.  
 DENNY and Boyle: Bijou, Savannah, 18-20; Victoria, Charleston, 25-27; Lyric, Norfolk, Nov. 1-3; Lyric, Richmond, 4-6.  
 DE PACE Co.: Orph., Nashville, 18-20; Lyric, Birmingham, 21-23.  
 DEVINE and Williams: Orph., Oakland; Orph., Los Angeles, 25-30.  
 DE VOIE and Livingston: Orph., St. Paul, 24-30.  
 DE VOY, Emmett, Co.: Orph., Jacksonville, 18-20; Lyric, Birmingham, 25-27; Orph., Nashville, 28-30.  
 D I A M O N D and Brennan: Keith's, Cinl.  
 DINEHART, Allan, Co.: Orph., Minneapolis; Orph., Winnipeg, 24-30.  
 DOCKSTADER, Lew: Forsythe, Atlanta, 25-30; Keith's, Wash., Nov. 1-6.  
 DOLL, Alice Lyndon, Co.: Orph., Los Angeles; Orph., Salt Lake City, Nov. 1-3.  
 DONALD-AYER, Mm.: Orph., Minneapolis; Orph., St. Paul, 24-30.  
 DONOVAN and Lee: Keith's, Youngstown.  
 DOOLEY and Ruge: Orph., St. Paul; Orph., Winnipeg, 24-30.  
 DOOLEY and Sales: Prospect, B'klyn; Maryland, Balto., 25-30; Keith's, Phila., Nov. 1-6.  
 DOOLEY, Jed and Ethel: Orph., Omaha; Orph., Salt Lake City, 24-30.  
 DOYLE and Dixon: Colonial, N.Y.C.  
 DUDLEY Trio: Orph., Frisco.  
 DU FOR Brothers: Shea's, Buffalo; Keith's, Youngstown, 1-6.  
 DUNBAR'S Bell Ringers: Maj., Chgo.; Keith's, Dayton, 25-30.  
 DUNEDIN, Queens: Orph., Ogden; Orph., Salt Lake City, 24-30.  
 DUTTONS: Keith's, Phila., 25-30.  
 EARLE, Georgia, Co.: Orph., Chattanooga, 25-27; Orph., Knoxville, 28-30; Orph., Nashville, Nov. 1-3; Lyric, Birmingham, 4-6.  
 EAST, George, Co.: Prospect, B'klyn, 25-30; Grand, Pittsburgh, Nov. 1-6.  
 EDWARDS, Gus, Song Revue: Orph., Minneapolis, 24-30.  
 EGAN, Thomas: Orph., Colorado Springs, 21-23; Orph., Kansas City, 24-30.  
 ELINORE and Williams: Shea's, Toronto, 25-30.  
 ELLISON, Glen: Orph., Winnipeg.  
 EMERSON and Baldwin: Grand, Pittsburgh; Keith's, Cinl., 25-30; Keith's, Indianapolis, Nov. 1-6.  
 EMERSONS, Three: Grand, Pittsburgh, Nov. 1-6.  
 EMMETT and De Voy Co.: Victoria, Charleston, 21-23.  
 EQUESTRIAN Lion: Lyric, Richmond, 18-20; Colonial, Norfolk, 21-23; Forsythe, Atlanta, 25-30; Victoria, Charleston, Nov. 4-6.  
 EVANS, Charles, Co.: Orph., Denver, 24-30.  
 EVEREST'S Monkeys: Palace, N.Y.C.  
 FAIRWEATHER, Miss: Orph., Ogden, 24-30.  
 FALL, Guy: Lyric, Birmingham, 21-23; Victoria, Charleston, 25-27; Bijou, Savannah, Nov. 1-3; Orph., Jacksonville, 4-6.  
 FARRER Girls: Grand, Pittsburgh, Nov. 1-6.  
 FASHION Show: Palace, N.Y.C.; Keith's, Prov., 25-30; Orph., B'klyn, Nov. 1-6.  
 FAYE, Elsie, Co.: Orph., Seattle; Orph., Portland, 24-30.  
 FEIN, Harry, Co.: Palace, Chgo.; Madison, Wis., 25-28.  
 FERRY: Palace, Fort Wayne.  
 FINNS, The: Columbia, Grand Rapids, 25-30.  
 FISHER, Rud: Temple, Detroit, 25-30; Temple, Rochester, Nov. 1-6.  
 FISHER, Grace, Co.: Colonial, N.Y.C.; Keith's, Prov., 25-30; Colonial, N.Y.C., Nov. 1-6.  
 FISHER, Mr. and Mrs. Perkins: Pantages, San Francisco, 25-31; Pantages, Oakland, Nov. 1-7.  
 FITZGIBBON, Bert: Keith's, Indianapolis; Keith's, Louisville, 25-30; Keith's, Cinl., Nov. 1-6.  
 FITZGIBBON, Marie: Keith's, Boston, 25-30.  
 FITZPATRICK, J. W., Co.: Prospect, B'klyn.  
 FLEMINGS, The: Orph., Portland.  
 FORD, Bertie: Keith's, Youngstown, Nov. 1-6.  
 FOX and Dolly: Alhambra, N.Y.C.  
 FRANCIS, Mac, Co.: Orph., Kansas City, 24-30.  
 FRANCOIS, Margot, and Partner: Orph., Portland.  
 FREAK, Baggett and Freak: Palace, Fort Wayne, 25-30; Columbia, Grand Rapids, Nov. 1-7.  
 FRED and Albert: Lyric, Birmingham, 18-20; Orph., Nashville, 21-23; Maryland, Balto., Nov. 1-6.  
 F R E E M A N and Dunham: Palace, Fort Wayne, Nov. 1-6.  
 FRENCH and Els: Shea's, Buffalo, 25-30; Shea's, Toronto, Nov. 1-6.  
 GALLAGHER and Martin: Keith's, Prov.; Temple, Detroit, 25-30; Temple, Rochester, Nov. 1-6.  
 GALLETT'S Monks: Orph., Frisco, 24-30.  
 GARIBNER Trio: Orph., Portland.  
 GASCOIGNE, Cleo: Orph., Jacksonville; Forsythe, Atlanta, Nov. 1-6.  
 GAUDSMITHS: Orph., Omaha, 24-30.  
 GAUTHIER and Devi: Columbia, St. Louis; Orph., Memphis, 24-30.  
 GAUTHIER'S Toy Shop: Shea's, Buffalo; Temple, Detroit, 25-30; Grand, Rochester, Nov. 1-6.  
 GERRARD and Clark: Orph., Seattle, 24-30.  
 GILBERT and Sullivan Review: Keith's, Wash.; Maryland, Balto., 25-30.  
 GILFOIL, Harry: Colonial, N.Y.C., Nov. 1-6.  
 GILLETTE, Lucy: Orph., Minneapolis; Maj., Milwaukee, 24-30.  
 GIRARD, Harry, Co.: Prospect, B'klyn; Colonial, N.Y.C., 25-30.  
 GIRL in the Moon: Columbia, St. Louis, 24-30.  
 GLADIATORS: Keith's, Toledo, 25-30; Palace, Chgo., 24-30; Hipp., Cleveland, Nov. 1-6.  
 GLASS, Bonnie, Co.: Keith's, Phila., 25-30.  
 GLIDERS, The: Orph., Sacramento, 25-27; Orph., Frisco, 28-30.  
 G L O S E, Augusta: Temple, Rochester; Keith's, Toledo, 25-30; Palace, Fort Wayne, Nov. 1-6.  
 GOREM, Al, Troupe: Keith's, Wash.  
 GORDON, Eleanor, Co.: Keith's, Toledo.  
 GORDONE, Robbie: Columbia, Grand Rapids; Palace, Fort Wayne, 25-30; Keith's, Toledo, Nov. 1-6.  
 GRANT, Louis: Orph., Nashville, 25-27; Lyric, Birmingham, 28-30; Orph., Chattanooga, Nov. 1-3; Orph., Knoxville, 4-6.  
 GRAPEWIN, Charles, Co.: Colonial, Erie; Temple, Detroit, 25-30; Temple, Rochester, Nov. 1-6.  
 GRAZERS, The: Orph., Salt Lake City; Orph., Denver, 24-30.  
 GUNNING, Louise: Keith's, Phila., 25-30.  
 GYGI, Ota: Orph., B'klyn; Colonial, N.Y.C., 25-30; Prospect, B'klyn, Nov. 1-6.  
 HALLEN and Fuller: Shea's, Buffalo; Shea's, Toronto, 25-30; Orph., Montreal, Nov. 1-6.  
 HALPERIN, Nan: Orph., Minneapolis, 24-30.  
 HANKE, Hans: Orph., Seattle, 24-30.  
 HARRIS and Marvon: Orph., New Orleans.  
 HARRIS, Lew: Orph., Minneapolis, 25-30.  
 HAWTHORNE, and Inella: Prospect, B'klyn, Nov. 1-6.  
 HAYDEN, Borden and Hayden: Temple, Detroit; Temple, Rochester, 25-30.  
 HAYWARD, Harry, Co.: Alhambra, N.Y.C.  
 HEATH and Perry: Keith's, Prov.; Colonial, N.Y.C., Nov. 1-6.  
 HEATHER, Josie, Co.: Keith's, Indianapolis, 25-30; Keith's, Louisville, Nov. 1-6.  
 HELENE and Emilion: Alhambra, N.Y.C., 25-30; Keith's, Wash., Nov. 1-6.  
 HERBERT, Hugh: Shea's, Buffalo; Shea's, Toronto, 25-30; Columbia, Grand Rapids, Nov. 1-6.  
 HERFORD, Beatrice: Keith's, Prov., Nov. 1-6.  
 HERMAN, Al: Keith's, Boston; Orph., B'klyn, 25-30; Alhambra, N.Y.C., Nov. 1-6.  
 HERSKIND: Orph., Jacksonville, Nov. 1-3; Bijou, Savannah, 4-6.  
 HILL and Sylvanny: Maj., Chgo.  
 HINES, Washburn and Geer: Victoria, Charleston, 18-20; Colonial, Norfolk, Nov. 1-3; Lyric, Richmond, 4-6.  
 HODGKINS, Gene, Co.: Maj., Milwaukee, 24-30.  
 HOEY and Lee: Temple, Detroit, Nov. 1-6.  
 HOFFMANN, Gertrude, in "Summertime": Orph., B'klyn.  
 HOLMES and Buchanan: Temple, Detroit; Temple, Rochester, 25-30.  
 HONEY Boy Minstrels: Keith's, Boston, 25-30.  
 HOOPER and Cook: Orph., Frisco; Orph., Oakland, 24-30.  
 HOPKINS, Ethel: Palace, Fort Wayne; Hipp., Cleveland, 25-30.  
 HORLICK Troupe: Keith's, Dayton, Nov. 1-6.  
 HOTINI: Orph., Seattle; Orph., Portland, 24-30.  
 HOWARD and Ross: Lyric, Birmingham, 18-20; Orph., Nashville, 21-23.

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in "THE DECISION OF GOVERNOR LOCKE"

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Direction Harry Weber

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Direction FRANK EVANS

# HARRY BERESFORD

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HOWARD, Charles, Co.: Orph.

Ogden; Orph., Salt Lake City,

24-30.

HOWARD'S Ponies: Hipp.

Cleveland; Keith's, Columbus,

25-30; Orph., Nashville, Nov.

1-3; Lyric, Birmingham, 4-6.

HOWELL, George, Co.

Keith's, Columbus; Hipp.

Cleveland, 25-30; Keith's, To-

ledo, Nov. 1-6.

HUNTING and Francis: Orph.

B'klyn.

HUNTING, L. and M.: Hipp.

Cleveland; Grand, Pittsburgh,

25-30, 1-6.

HUSSEY and Boyle: Mary-

land, Balto.; Grand, Pitts-

burgh, 25-30; Keith's, Cin-  
Nov. 1-6.

HYAMS and McIntyre: Bush-

wick, B'klyn; Colonial, N.Y.

C., 25-30.

HYMACK: Orph., Memphis;

Orph., New Orleans, 24-30.

IMHOFF, Conn and Corinne:

Palace, N.Y.C.; Maryland,

Balto., Nov. 1-6.

ITALIAN Musketeers: For-

sythe, Atlanta; Victoria,

Charleston, Nov. 1-3.

JACK and Foris: Orph., Nash-

ville, Nov. 1-3; Lyric, Bir-

mingham, Nov. 1-6.

JACKSON and Wahl: Orph.

Omaha, 24-30.

JACKSON, Leo and Mae:

Keith's, Dayton; Colonial,

Erie, 25-30.

JANSELYN, Four: Keith's,

Louisville; Orph., Nashville,

25-27; Lyric, Birmingham,

28-30; Forsythe, Atlanta,

Nov. 1-6.

JARDON, Dorothy: Colonial,

N.Y.C.; B'klyn, 25-30;

Alhambra, N.Y.C., Nov.

1-6.

JEWEL'S Miniature Revue:

Keith's, Prov., 25-30.

JOHNSTON'S Musical: Orph.

Portland; Orph., Ogden, 24-

30.

JONES and Sylvester: Keith's,

Columbus, 25-30.

JUDGE and Gale: Keith's,

Prov.

KARTELLI: Bushwick, B'klyn;

Alhambra, N.Y.C., Nov. 1-6.

KATHLEEN and Capitola:

Shea's, Toronto.

KAUFMAN, Vernie: Columbia,

Grand Rapids.

KEANE, J. Warren, Co.

Keith's, Toledo; Keith's,

Louisville, Nov. 1-6.

KEATONS, Three: Maj., Mil-

waukee.

KEIT and De Mont: Keith's,

Louisville, 25-30.

KELLY, Walter C.: Orph.

'Frisco; Orph., Oakland, 24-

30.

KELSO, Mr. and Mrs.: Orph.

Sacramento, 18-20; Orph.

Fresno, 21-23; Orph., Oak-

land, 24-30.

KENNY and Boyle: Victoria,

Charleston, 27-30.

KENNY, Nobody and Platt:

Keith's, Louisville.

KENO and Green: Keith's,

Youngstown, 25-30.

KEOUGH and Francis: Orph.

Jacksonville; Orph., Nash-

ville, 25-27; Lyric, Bir-

mingham, 28-30; Orph., Chat-

tanooga, Nov. 1-3; Orph.,

Knoxville, 4-6.

KERTELLI: Colonial, N.Y.C.,

25-30.

KERVILLE Family: Colonial,

N.Y.C.; Prospect, B'klyn, 25-

30; Alhambra, N.Y.C., Nov.

1-6.

KING, Garrick, Wilmington,

25-30.

KING, Mable, Co.: Orph., Seat-

tle, 24-30.

KINSTON and Ebner: Orph.

Kansas City.

KIRK and Fogarty: Orph.

'Frisco, 24-30.

KIRKSMITH Sisters: Shea's,

Buffalo; Shea's, Toronto, 25-

30.

KRAMER and Morton: Colum-

bia, Grand Rapids; Palace,

Chgo., 24-30; Keith's, Youngs-

town, Nov. 1-6.

LACKAY, Wilton, Co.

Maryland, Balto.; Keith's,

Boston, 25-30; Keith's, Phila.,

Nov. 1-6.

LA CORIO and Dinus: Alham-

bra, N.Y.C.

LA FRANCE and Bruce:

Palace, Fort Wayne; Colum-

bia, Grand Rapids, 25-30.

LA ROCCA, Roy: Bijou, Sav-

annah, 25-27; Orph., Jack-

sonville, 28-30; Victoria,

Charleston, Nov. 4-6.

LA VARRE, Paul, and Broth-

er: Palace, Fort Wayne.

LA VARS, Dancing: Orph.

B'klyn, 25-30.

LA VINE, Edward: Orph.

Minneapolis, 24-30.

LEACH, Walter Trio: Keith's,

Boston, 25-30.

LEAP Year Girls: Forsythe,

Atlanta; Orph., Jacksonville,

25-27; Bijou, Savannah, 28-

30; Victoria, Charleston, Nov.

1-3.

LE GROHS, The: Keith's, Col-

umbus; Palace, Chgo., 24-30.

LE HOFEN and Dupreese:

Keith's, Dayton; Keith's, To-

ledo, 25-30; Keith's, Colum-

bus, Nov. 1-6.

LEIGHTONS, Three: Orph.

Winnipeg.

LEYN Sisters Co.: Maj., Chgo.,

24-30.

LEONARD, Eddie, Co.: Pros-

pect, B'klyn; Orph., B'klyn,

25-30; Keith's, Boston, Nov.

1-6.

LENNER, Amy: Lyric, Bir-

mingham, 18-20; Orph., Nash-

ville, 21-23; Victoria, Char-

leston, Nov. 4-6.

LEVY, Bert: Maryland, Balto.

LEWIS and McCarthy: Orph.

Seattle; Orph., Portland, 24-

30.

LEWIS, Henry: Keith's,

Phila.; Palace, Chgo., 24-30.

LEWIS, Tom, Co.: Hipp.

Cleveland; Forsythe, Atlanta,

Nov. 1-6.

LIGHTNER and Alexander:

Grand, Pittsburgh; Orph.

Montreal, 25-30.

LINTON and Lawrence: For-

sythe, Atlanta.

LLOYD and Britt: Keith's,

Phila.; Keith's, Wash., 25-

30.

LOHSE and Sterling: Orph.

Ogden; Orph., Salt Lake City,

24-30.

LONDONS, Four: Shea's, Buf-

falo, Nov. 1-6.

LONG, Gertrude: Orph., New

Orleans; Lyric, Birmingham,

25-27; Orph., Nashville, 28-

30.

LOVE and Wilbur: Keith's,

Boston; Keith's, Prov., Nov.

1-6.

LOYAL'S, Alfred, Dogs: Bush-

wick, B'klyn; Orph., B'klyn,

Nov. 1-6.

LOWE, Sisters: H. I. P. O.,

Cleveland, 25-30; Palace,

Fort Wayne, Nov. 1-6.

LYDELL, Al, Co.: Temple,

Rochester; Maj., Chgo., 24-

30; Columbia, Grand Rapids,

Nov. 1-6.

LYONS and Yocco: Palace,

N.Y.C.; Keith's, Boston, 25-

30.

MACK and Vincent: Orph.

Portland.

MACK, Charles, Co.: Keith's,

Boston; Keith's, Prov., 25-30.

MALVERN'S Comedians: Lyric,

Birmingham, 25-27; Orph.

Nashville, 28-30; Orph.

Boston, Nov. 4-6.

MARIE, Dainty: Orph., Seat-

tle, Orph., Portland, 24-30.

MARTINS, Flying: Palace,

N.Y.C.

MARY Brothers, Four Co.:

Orph., Los Angeles; Orph.

Ogden, 24-30.

MASON, Harry Lester: Keith's,

Cin., Keith's, Indianapolis,

25-30; Keith's, Louisville,

Nov. 1-6.

MASON, Keeler, Co.: Colonial,

N.Y.C.; Orph., B'klyn, 25-

30; Alhambra, N.Y.C., Nov.

1-6.

MATTHEWS, Shayne, Co.:



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Baltimore Week Oct. 18

Management JOHN BARRINGTON

Direction PAUL DURAND

RING, Julie, Co.: Colonial, N. Y.C., 25-30.  
 ROBINSON, Bill: Keith's, Youngstown.  
 ROTH, Edna: Orph., Oakland, 25-27; Orph., Fresno, 28-30.  
 ROONEY and Bent: Orph., Frisco, Orph., Oakland, 24-30.  
 ROSE, Julian: Bushwick, B'klyn, Prov., 25-30; Grand, Pittsburgh, Nov. 1-6.  
 ROTHMAN, Orph., Memphis.  
 ROSS, Carl Co.: Keith's, Prov.  
 ROYER, Al., and Sisters: Palace, Chgo.; Maryland, Balto., Nov. 1-6.  
 ROYE, Ruth, Maj.: Milwaukee, Temple, Detroit, 25-30; Temple, Rochester, Nov. 1-6.  
 RUDOLPH, Henry: Hipp., Cleveland; Keith's, Columbus, 25-30; Grand, Pittsburgh, Nov. 1-6.  
 RUSSELL, and Calhoun: Prospect, B'klyn, 25-30; Alhambra, N.Y.C., Nov. 1-6.  
 RYAN and Tierney: Keith's, Wash.; Maryland, Balto., 25-30; Lyric, Richmond, Nov. 1-3; Colonial, Norfolk, 4-6.  
 SAGINE, Vera Co.: Keith's, Youngstown; Keith's, Columbus, 25-30.  
 SALES, Chick: Columbia, St. Louis; Orph., Memphis, 24-30.  
 SALON Singers: Orph., Salt Lake City; Orph., Denver, 24-30.  
 SAM Long Tack: Orph., Frisco; Orph., Oakland, 24-30.  
 SAMAYOA: Orph., Kansas City, 24-30.  
 SAMUELS, Ray: Palace, N.Y.C.; Maryland, Balto., 25-30; Keith's, Phila., Nov. 1-6.  
 SANTLEY and Norton: Keith's, Youngstown; Colonial, Erie, 25-30; Hipp., Cleveland, Nov. 1-6.  
 SAWYER, Joan: Orph., Kansas City; Palace, Chgo., 24-30.  
 SCHEFF, Fritz: Alhambra, N.Y.C.; Keith's, Wash., Nov. 1-6.  
 SCHIOWITZ, Trompe: Orph., Winnipeg, 24-30.  
 SCHMETTA'S: Keith's, Phila.  
 SCHRECK and Percival: Forsythe, Atlanta; Orph., Jacksonville, 25-27; B'klyn, Savannah, 28-30; Victoria, Charleston, Nov. 4-6.  
 SCOTCH Lads and Lassies: Dominion, Ottawa; Orph., B'klyn, 25-30; Garrick, Wilmington, Nov. 1-6.  
 SCOTT and Keane: Shea's, Toronto; Orph., Montreal, 25-30; Dominion, Ottawa, Nov. 1-6.  
 SEERACKS: Prospect, B'klyn; Maryland, Balto., 25-30.  
 SERENADERS, Six: Victoria, Charleston; B'klyn, Savannah, 25-27; Orph., Richmond, Nov. 1-3; Colonial, Norfolk, 4-6.  
 SHARP and Turk: Orph., Nashville, 18-20; Lyric, Birmingham, 21-23; Forsythe, Atlanta, 25-30.  
 SHARROCKS, The: Keith's, Wash.; Alhambra, N.Y.C., 25-30; Prospect, B'klyn, Nov. 1-6.  
 SHAW, Mary, Co.: Orph., Memphis, 24-30.  
 SHEPPARD, Bert: Lyric, Richmond, 18-20; Colonial, Norfolk, 21-23.  
 SHERMAN, Van and Hyman: Orph., Seattle, 24-30.  
 "SHIPS That Pass in the Night": Keith's, Indianapolis; Keith's, Louisville, 25-30; Keith's, Columbus, Nov. 1-6.  
 SHIRLEY, Eva: Orph., Denver, Orph., Lincoln, 25-27; Orph., Colorado Springs, 28-30.  
 SHIRRI, Rives and Harrison: Orph., Salt Lake City; Orph., Denver, 24-30.  
 SIBONE, Hermine: Keith's, Prov.  
 SILWALTER, Edna: Temple, Detroit, Nov. 1-6.  
 SIMON, The: Colonial, N.Y.C., Nov. 1-6.  
 SIMON, Louis, Co.: Orph., Montreal; Dominion, Ottawa, 25-30.  
 SIMPSON and Dean: Keystone, Phila.  
 SINGER and Ziegler Twins: B'klyn, Savannah, 18-20; Lyric, Richmond, Nov. 1-3; Colonial, Norfolk, 4-6.  
 SISTO, William: Keith's, Prov., Nov. 1-6.  
 SMITH and Austin: Lyric, Birmingham, 18-20; Orph., Nashville, 21-23; Forsythe, Atlanta, 25-30; B'klyn, Savannah, Nov. 1-3; Orph., Jacksonville, 4-6.  
 SMITH, Ben: Victoria, Charleston, 21-23; Lyric, Birmingham, 25-27; Orph., Nashville, 28-30; Orph., Knoxville, Nov. 1-3; Orph., Chattanooga, 4-6.  
 SMITH, Irene and Bobbie: Prospect, B'klyn; Orph., B'klyn, 25-30; Keith's, Boston, Nov. 1-6.  
 SOCIETY Ruds: Orph., Omaha; Orph., St. Paul, 24-30.  
 SOLAR, Willis: Orph., Denver; Orph., Lincoln, 25-27; Orph., Colorado Springs, 28-30.  
 SOLIS Brothers, Four: Lyric, Richmond, 18-20; Colonial, Norfolk, 21-23; Orph., Roanoke, 25-27; Orph., Lynchburg, 28-30; Victoria, Charleston, Nov. 1-6.  
 STAINES Circus: Orph., Minneapolis, 24-30.  
 STANLEY, Alleen: Maj., Houston; Maj., San Antonio, 25-31; Maj., Little Rock, Nov. 1-6.  
 STANLEY, Stan, Trio: Orph., Montreal, Nov. 1-6.  
 STATUES, Five: Keith's, Clifton; Keith's, Indianapolis, 25-30; Keith's, Louisville, Nov. 1-6.  
 STEEDMAN, Al and Fannie: Shea's, Toronto; Alhambra, N.Y.C., 25-30; Orph., B'klyn, Nov. 1-6.  
 STEINDEL, Three, Brothers: Orph., St. Paul.  
 STEPHENS, Gordon and Bennett: Broadway, Phila.; Grand, Phila., 25-30; Penn. Phila., Nov. 1-7.  
 STONE and Hayes: Keith's, Phila., 25-30.  
 STONE and Kallisz: Temple, Rochester; Orph., Roanoke, Nov. 4-6.  
 SULLIVAN, Arthur, Co.: Temple, Detroit; Temple, Rochester, 25-30; Palace, Fort Wayne, Nov. 1-6.  
 SULTANS, Five: Palace, Fort Wayne, 25-30.  
 "TANGO Shoes": Prospect, B'klyn; Orph., Salt Lake City; Orph., Denver, 24-30.  
 TANGUAY, Eva: Grand, Pittsburgh.  
 TAYLOR, Eva, Co.: Shea's, Buffalo, 25-30; Shea's, Toronto, Nov. 1-6.  
 TEDDY, James: Orph., Omaha.  
 "TELEPHONE Tangle": Orph., Sacramento, 21-23; Orph., Los Angeles, 24-30.  
 THORPHE and Madison: Orph., Memphis, 24-30.  
 TIGHE and Barnett: Maj., Chgo.  
 TIGAN and Geneva: Keith's, Boston, Nov. 1-6.  
 TOLNEY and Norman: Maj., Chgo., 24-30.  
 TOWER and Darrell: Alhambra, N.Y.C.; Lyric, Richmond, 25-27; Colonial, Norfolk, 28-29; Victoria, Charleston, Nov. 1-3.  
 TOYE, Dorothy: Maryland, Balto.; Keith's, Boston; Bushwick, B'klyn, 25-30; Orph., B'klyn, Nov. 1-6.  
 TRACEY, Stone Co.: Orph., New Orleans; Forsythe, Atlanta, Nov. 1-6.  
 TRAVERS, Noel, Co.: Palace, Chgo., 24-30.  
 TROVATO: Temple, Detroit; Temple, Rochester, 25-30.  
 TUCKER, Sonbie: Hipp., Cleveland; Keith's, Youngstown, 25-30; Keith's, Clifton, Nov. 1-6.  
 TUSCANO Brothers: Keith's, Clifton; Keith's, Dayton, 25-30; Keith's, Columbus, Nov. 1-6.  
 TYSON and Barbour: Victoria, Charleston, 25-27.  
 VADIE, Mile, and Girls: Colonial, Erie, 25-30; Orph., B'klyn, Nov. 1-6.  
 VAGRANTS, Three: Colonial, Erie; Keith's, Toledo, Nov. 1-6.  
 VALLETTA'S Leopards: Keith's, Phila., Nov. 1-6.  
 VAN Brothers: Bushwick, B'klyn.  
 VAN, Charles and Fannie: Orph., Ogden; Orph., Salt Lake City, 24-30.  
 VAN and Bell: Columbia, St. Louis; Orph., Memphis, 24-30.  
 VAN and Schenck: Orph., Memphis; Orph., New Orleans, 24-30.  
 VANDERBILT and Moore: Maryland, Balto., 25-30.  
 VERNON Hope: Forsythe, Atlanta, 18-23; Orph., Jacksonville, 25-27; B'klyn, Savannah, 28-30; Colonial, Norfolk, Nov. 1-3; Lyric, Richmond, 4-6.  
 VIOLINSKY, Orph., Ogden; Orph., Salt Lake City, 24-30.  
 VOELKER, Mr. and Mrs.: Keith's, Phila., Nov. 1-6.  
 VOLUNTEERS, The: Orph., Minneapolis; Orph., St. Paul, 24-30.  
 WALSH, Blanche, Co.: Keith's, Youngstown.  
 WARD and Callen: Alhambra, N.Y.C.  
 WARD and Faye: Orph., Nashville, 25-27; Lyric, Birmingham, 28-30; Forsythe, Atlanta, Nov. 1-6.  
 WARD and Howell: Colonial, Erie, Nov. 1-6.  
 WARD Brothers: Palace, Chgo.; Columbia, St. Louis, 24-30.  
 WATSON, Fred: Keith's, Columbus.  
 WATSON Sisters: Keith's, Boston; Keith's, Phila., 25-30; Keith's, Wash., Nov. 1-6.  
 WEBER and Elliott: Orph., Sacramento, 18-20; Orph., Fresno, 21-23; Orph., Los Angeles, 24-30.  
 WEBER, Dolan and Fraser: Prospect, B'klyn, 25-30.  
 WEEKS, Marion: Prospect, B'klyn; Bushwick, B'klyn, Nov. 1-6.  
 WILKINS and Burke: Keith's, Columbus; Keith's, Youngstown, 25-30.  
 WEIR, Lawrence and Mack: Victoria, Charleston, 18-20; Orph., Roanoke, Nov. 4-6.  
 WERNER Amos, Troupe: Forsythe, Atlanta, Lyric, Richmond, 25-27; Colonial, Norfolk, 28-29.  
 WESTON and Clare: Orph., Westport, Nov. 1-6.  
 WESTON, Willie: Orph., Portland.  
 WHIPPLE, Huston, Co.: Columbia, St. Louis; Orph., Memphis, 24-30.  
 WHITE and Clayton: Temple, Rochester; London, 25-30; Orph., Montreal, Nov. 1-6.  
 WHITE, Carolina: Orph., Portland.  
 WHITE, Porter J., Co.: Keith's, Youngstown, Nov. 1-6.  
 WHITFIELD and Ireland: Keith's, Wash.; Orph., B'klyn, 25-30; Keith's, Boston, Nov. 1-6.  
 WILDE, Mr. and Mrs.: Colonial, N.Y.C., 25-30; Alhambra, N.Y.C., Nov. 1-6.  
 WILLARD and Bond: Orph., Roanoke, 25-30; Orph., Nashville, Nov. 1-3; Lyric, Birmingham, 4-6.  
 WILLIAM, Barney, Co.: Orph., Jacksonville; Victoria, Charleston, 25-27; Orph., Roanoke, Nov. 1-3.  
 WILLIAMS and Segal: Shea's, Buffalo, 25-30.  
 WILLIAMS and Warner: Orph., Oakland.  
 WILLIAMS and Wolfos: Alhambra, N.Y.C.; Bushwick, B'klyn, 25-30; Keith's, Prov., Nov. 1-6.  
 WILLS, Nat: Forsythe, Atlanta, 25-30.  
 WILSON and La Noir: Orph., Los Angeles, 18-20.  
 WILSON, George: Forsythe, Atlanta; Victoria, Charleston, Nov. 1-3.  
 "WOMAN Proposes": Keith's, Boston; Keith's, Phila., 25-30; Temple, Detroit, Nov. 1-6.  
 WOOD, Britt: St. Paul; Orph., Winnipeg, 24-30.  
 WORTH and Brice: Temple, Detroit, 25-30.  
 WUERNTZ, Flying: Orph., Omaha, 24-30.  
 WYNN, Bessie: Orph., Montreal; Palace, Chgo., 24-30.  
 YOUNG and April: Orph., Roanoke, 21-23.

## CHARLES OLCOTT

Direction Jenie Jacobs

## William BURR and Daphne HOPE

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# MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

## COMMENT AND SUGGESTION

### A COMEDY OF ERRORS

BECAUSE of a typical police officer's blunder, New York film producers are now faced with a new obstacle in the staging of scenes requiring metropolitan locations. In a quiet alley, without an outsider in sight—not to mention a crowd—a Kleine company was last week taking a short scene showing one of the players in the part of a tramp breaking into a warehouse. A policeman turned the corner of the alley and saw the players preparing for the supposed robbery. He did not see the camera which was "shooting" from the far corner.

"Aha!" hissed the officer, with visions of at least a medal or two, if not a promotion to the post of sergeant. "You're arrested in the name of the law. Come along with me."

Of course, a New York officer could not admit that the joke was on him. It was in vain to protest that they were motion picture players, to explain that the mysterious-looking instrument was a camera and not a newly invented safe-cracking tool. Along to the station went the players, director, and camera man.

Even at that it was somewhat of a lark to the arrested ones. The press agent of the company, we imagine, was overjoyed. Here was the oldest press yarn in motion pictures actually happening. He didn't expect to get much space from it, for editors have long ago become suspicious of the arrest story. But it sort of tickled his professional pride, perhaps salved his conscience for past offenses, to see the story take place in real life.

But if a policeman can't think in emergencies, he at least can get an idea overnight, and when the culprits appeared in court the next morning they found that they were not to have the laugh on the officer by being brought up on a burglary charge, it was now "causing a crowd to collect." When some one showed that no crowd had been present until the vigilant club-swingers appeared, the charge became "masquerading in the public streets." Then an equally clever magistrate laid down the law that picture companies could no longer use the public streets without a permit. An assistant district attorney spent a busy hour poring over his law books without finding any possible way in which a permit could be issued.

To the picture man it would seem that the action of the magistrate has served only to open up a new avenue for graft, with the film producer the contributing one. One point is certain, a new method of inconveniencing picture men has been evolved. Perhaps the Board of Trade, with an eye to benefiting New York producers, can find time to thresh the matter out with the authorities.

PENNSYLVANIANS must feel proud of the fact that their State Board of Cen-

sorship has deemed them too precious to be tainted with a sight of Geraldine Farrar in "Carmen." It must be consoling to William Penn's descendants to feel that there is an ever-vigilant body of unselfish citizens preserving their fair State from the danger of contamination with the classics. Should any Pennsylvanians be so unusual as to admire the art of Miss Farrar, it will be a simple matter to journey to some unprotected State near-by and view the dreadful film. Such is life under the Blue Laws of 1915.

A NATIONAL BANK and the *Evening Post*—there is a conservative combination for you. Recently there appeared in the columns of that staid New York journal an advertisement of the Harri-man National Bank calling the attention of investors to the amazing growth of the motion picture business, declaring that it is now the part of a business man's education to possess a knowledge of the ramifications of the fifth largest industry in the world. The bank is right, and the progressive spirit shown in this instance is a rather good omen for any institution that asks the support of business men.

HARRY HADFIELD, the well-known stage director, has arrived at the Lasky studio where he will spend the next six or seven weeks studying camera direction under the supervision of Cecil B. De Mille before starting on his first moving picture production.

## WHEN FREE TRADERS GO TO WAR

WE'VE made a discovery. It's a deep secret, but gather closer and we'll whisper it to you. Here it is: "There's a vile conspiracy among American picture producers to keep English films out of the United States." Isn't it terrible? Not only that, but we have made another startling discovery. There is a combination in this country which controls all the picture theaters. You didn't know that before? Well, it's all true, for we just read it in an English theatrical journal.

It is to the London *Era* that we are indebted for this budget of startling information, which we are sure will be appreciated by our readers. The *Era* tells the story in this manner: "Hitherto British films have not been given a chance in America, for, besides the handicap of the import duty of half-penny a foot, the 'Ring' which controls all the picture palaces in the States uses methods to prevent British films having any success." The statement is the outcropping of the import tax recently imposed on foreign film producers by England. As an excuse for a measure probably justified by a nation groaning under the burden of war, it is naive to say the least. We can probably imagine with what feelings it was read by the managers of the London Film Company, whose excellent productions have met with such success when released on the Paramount programme. This company will probably be as surprised as we are

to learn that there is a "Ring" whose sole desire is to bar them from the American market. Or perhaps the *Era* will tell us that this firm's productions are allowed to enter because they are directed by an American, Harold Shaw.

The discussion of the import tax furnishes rather interesting reading in the English journals these days. One expert, for instance, points out that the tax should not be levied on the intrinsic value of the negative, but on its potential value as an amusement proposition. "The Eternal City," he says, will earn at least \$100,000 in England, so that he would value the negative at \$50,000 and levy a tax on the Famous Players Company of \$16,555. If American manufacturers are frightened at this statement we do not blame them.

But, of course, as with all high tariffs, the consumer pays the freight, and it is the English renter and exhibitor who will pay the import tax. It is estimated that the effect will be to raise the price of film from 4d. to 5d. per foot. In this connection the *Kinematograph* and *Lantern Weekly* points out that just now England needs the American manufacturer fully as much as the latter needs the English market, for "if it were not for the American exporter vast numbers of English picture theaters would have to shut down for lack of material," since France and Italy are producing only a negligible quantity of film.

Another interesting point is made by the same journal. "All the resources of the chemical and optical sciences," it declares, will be strained to avoid the new duties, and the effort will be successful. Instead of importing a valuable negative, a good positive will be sent, and from this a negative will be made, from which any number of prints can be taken almost undistinguishable in quality from the original positives."

### AMONG THE PLAYERS

RUTH STONEHOUSE, Essanay's leading woman, has returned to Chicago from Elkhart, Ind., where she went a few days ago to act as godmother to Alice June Webb, daughter of Dr. and Mrs. Basil Webb.

OTIS HARLAN's next appearance will be an adaptation of Charles Hoyt's "A Temperance Town." Thomas N. Heffron will be the director, and the supporting cast will contain Grace Darmond, James Bradbury and John Charles.

PAULINE FREDERICK has again started work in "Bella Donna" after a lapse of four weeks caused by the fire which destroyed the Famous studios.

VICTOR MOORE almost caused the whole "Chimmie Fadden" series to be abandoned because he was so careless in the manner in which he left his famous red and white striped sweater around. The last time he used it he carelessly threw it aside, where the wardrobe woman picked it up and after using it for a floor mop threw it in the scrap basket. Luckily it was found and the series can now proceed.



AN INTERESTING SCENE FROM "MY MADONNA."  
In Which Olga Petrova Appears on the Metro Programme.



## ANNA HELD ON SCREEN

Famous Star Accepts Offer Made by Oliver Morosco for Screen Appearance

Immediately following Anna Held's arrival in this country last Thursday negotiations were completed for the star's appearance in motion pictures under the management of Oliver Morosco. The acquisition of Miss Held is the most important move made by the theatrical producer since his advent into the picture producing ranks, and promises to give that producer one of the biggest screen sensations of the year. The price named as having been paid for Miss Held's services in a screen production is \$25,000. Miss Held will leave for California in the near future. The vehicle that will be used for her screen debut has not yet been chosen, but negotiations are under way for a well-known subject. When completed the production will be released on the Paramount programme probably in February.

## BEBAN IN WORLD FILM

Famous Character Actor to be Presented in Production Staged by Maurice Tourneur

The Peerless Studio's producing forces are preparing to start work on a feature production to be staged by Maurice Tourneur, with George Beban in the leading role. Negotiations for the production were completed last week after the famous character actor had detailed his plans for an unusual production to the Peerless producer.

Work upon the picture will start immediately as Mr. Tourneur just finished "A Butterfly on the Wheel," and he will now give his undivided attention to the Beban production. Work upon the props has already started in the Peerless Studio, and the picture will probably be in shape by the first of the year. It will, of course, be released by the World Film Corporation.

## NEW CARTOON FILM FIRM

C. R. Macauley, the well-known cartoonist, has recently obtained a patent for a new method of making animated cartoons which is said to allow the artist to work at top speed, and does away entirely with the laborious method previously used. He will not disclose how it is done until other patents which are pending have been granted. One of his greatest accomplishments by the new method is the making of his subjects cast shadows, something that has never been seen before. The movements of his animated figures are said to be wonderfully lifelike. The first production under the new method will be released in about ten days and will constitute the first of a weekly series to be known as Epic Cartoons.

## WINTER WITH RAVER

The Raver Film Corporation announces the engagement of Mr. Percy Winter as director of productions. Mr. Winter is the son of William Winter, the dean of dramatic critics in America. His experience as a stage director dates back twenty years and includes association with the most prominent producing firms in this country. For two years Mr. Winter has been producing for Lubin.

Harry R. Raver, head of the Raver Film Corporation, has surrounded Mr. Winter with a competent staff of assistants.

## ARTHUR HOOPS WITH KLEINE

Arthur Hoops, well known as a leading man on the stage for over twenty years, has entered screen work and will make his initial appearance under George Kleine's standard in "Canavan, the Man Who Had His Way." Mr. Hoops was for years under the Frohman management and also appeared with James K. Hackett, Nat Goodwin and Sol Smith Russell.

## NEW TRIANGLE QUARTERS

Corporation Takes Lease on Large Quarters in New Brokaw Building

The Triangle Film Company has taken a five years' lease of the eleventh and twelfth floors of the new Brokaw Building, now in the course of construction, at Broadway, between Forty-first and Forty-second Streets. The two floors contain about 14,000 feet of floor space and owing to the fact that the building is still in the course of construction will enable the builder to arrange more perfectly appointed executive headquarters than probably any other film company in the city enjoys. The several offices and departments will include the quarters of the executive offices; the film exchanges, several projection rooms, fire-proof storage for films; an indoor motion picture studio for emergency work; a foreign department for export of films to Europe, Asia and South America; an international publicity department, ample space for a library of 25,000 pictures of players and 100,000 items of literary data; an extensive auditing and finance department and large reception rooms for the use of President Aitken and likewise of directors D. W. Griffith, Thomas H. Ince, and Macklyn Bennett whenever they shall be in town. One of the conditions of the lease is that there shall be no other film concerns of any sort in the building.

## TWO DEATHS IN FILM FIRE

Blaze Destroys Atlanta Exchange of Mutual Film Corporation

ATLANTA, GA. (Special) Oct. 16.—Two women lost their lives and two others were probably fatally burned to-day in a fire which swept the offices of the Mutual Film Corporation, on the second floor of an office building here. The explosion of an electric fuse in a room where picture films were being prepared for shipment is believed to have started the blaze, which spread so rapidly that the score of women and girls employed in the place were trapped. Firemen made several spectacular rescues.

The dead are Miss Clara Westbrook and Miss Lottie Ham and the seriously burned Mrs. Lucille Davis and Miss Beulah Yews. Several other employees sustained lesser injuries from the flames and from jumping.

## "OVER NIGHT" IN FILM

"Over Night," the William A. Brady comedy which had six months at the Forty-eighth Street Theater, New York, is to be pictureized under the direction of James Young, who staged Philip Bartholomae's other World Film comedy, "Little Miss Brown." As far as possible the original cast will be presented in the photoplay: Vivian Martin, Herbert Yost, Jere Austin, Ada Stirling, Lucille La Verne, Dorothy Farnum and Arthur Aylesworth.

## CHANGE EQUITABLE PROGRAMME

Because of several unavoidable delays in completing the Equitable production of "The Cowardly Way," in which Florence Reed is to make her first appearance under this company's management, it has been found necessary to change the release dates of several of the other productions. On October 25 Hilda Spong in "Divorced" will be released and this will be followed by Leonore Ulrich in "The Better Woman," Lillian Lorraine in "Should a Wife Forgive," Florence Reed in "The Cowardly Way," Muriel Ostriche in "A Daughter of the Sea," and Cyril Scott in "Not Guilty."

"The Whirl of Life," written by Mrs. Catherine Carr from experiences related to her by Vernon Castle and presenting Mr. and Mrs. Vernon Castle, is being offered at the Globe Theater for matinee performances not interfering with the run of "Chin Chin."



BILLIE BURKE LEARNING THE WRINKLES OF ACTING FOR THE CAMERA, WITH THOMAS INCE THE TEACHER.

The Veteran, William H. Thompson, Stands at Miss Burke's Right, Producer Ince at Her Left.

## GAUMONT AFTER RUMOR

Pursue Baseless Statement That Productions are Foreign—All Gaumonts American-Made

The Gaumont Company is in hot pursuit of a rumor that the company's productions now being released on the Mutual programme are made abroad. The Gaumont Company has just issued a denial of the rumors and points out the fact that all Casino Star Features and Rialto Star Features are made in this country, either in Flushing, N. Y., or Jacksonville, Fla.

"The slightest investigation would convince the most casual inquirer of the falsity of such a statement," was the remark of F. G. Bradford, general manager of the Gaumont Company, when the rumor was called to his attention. "Every Gaumont motion picture on the Mutual programme is made here in America. The only reason I can conceive for such a statement having been made is that the source which has inspired it fears the competition of the Gaumont pictures. The attack is evidently concerted, since branch agents report having heard it in different parts of the country."

"Just to look at a list of Gaumont releases of Rialto Star Features and Casino Star Comedies is sufficient to convince one at a glance that the All-American programme of this company is just what it purports to be. Before me I have a list of stars Gaumont has recently employed in pursuance of its policy of securing a new Broadway favorite as star in each release. The only star even with a foreign name is Fania Marinoff, who was born in Russia. As she made her debut in Denver as a child, it can be seen that all her stage experience has been in this country."

## TRIANGLE IN EAST?

There is a persistent rumor to the effect that D. W. Griffith, of the Triangle forces, will start actively producing pictures in New York in the near future. The rumor would seem to be based on fact for several of the Griffith stars are now in New York and seem to have no idea of what their future activities are to be. Mac Marsh was seen on Broadway last week in company with her mother, Allan Dwan, a Griffith director, still remains in the East after completing "Betty the Joyous," featuring Dorothy Gish, and John Emerson is working out in Yonkers with Douglas Fairbanks in a new play to be called "His Name in the Papers." Mary Alden, who created the part of the mulatto housekeeper in "The Birth of a Nation," will also come to New York in the near future to take a principal part in a new Emerson production.

## NEW PRODUCING ORGANIZATION

The "Motion Picture Manufacturers," with Jesse Goldberg and John L. Dudley holding the reins is the latest film producing organization. George De Carlton has been engaged as assistant to the general manager, and supervisor of productions. Joseph Smiley is producing the initial offering. Temporary offices are at 126 West 46th Street. It is probable that the productions will be offered to independent exchanges for purchase.

## CULLISON STAGED STEGER FEATURE

An error in the information supplied the reviewer by the film company officials caused the Mirror recently to attribute to Joseph Golden the production of "The Master of the House," the Equitable Feature presenting Julius Steger, which was really produced by Webster Cullison. Director Cullison, who is producing some of the strongest Equitable subjects, including "The Bludgeon," is now in Florida with a company of players.

## AT WORK ON "NEDRA"

Thousands of Extras Used in Edward José's Production of "Gold Rooster" Feature

Edward José, the Pathe producer, has just returned from his trip to the Bahamas with his "Nedra" company, and a batch of interesting stories. With him were Margaret Greene, George Probert, Fania Marinoff, Crauford Kent and other players. Judging from Mr. José's stories and the "stills" he brought with him his Gold Rooster play is a colossal production.

Readers of the book "Nedra," which is by George Barr McCutcheon, will remember that the hero and heroine are wrecked on an island where they are made king and queen by the natives who never before had seen a white man. There is also a stirring battle between the friendly natives and hostile tribe in which the good generalship of the white man decided the victory. Mr. José employed in these battle scenes some 2,000 of the native Bahaman blacks and found to his surprise that they did their parts well. One scene, which is particularly effective, shows the defeated savages jumping from a lofty cliff into the ocean below. The cliff used in the scene was some 150 feet high, but the colored actors plunged from it as though it were their own doorstep.

A British warship was lying in the harbor of Nassau and the officers of it extended many courtesies to the players in the way of permitting them to take pictures on shipboard and entertaining them.

## CONSTANCE COLLIER SIGNED

Oliver Morosco Will Present Star in Subject to Be Especially Written

Oliver Morosco announces the acquisition of Constance Collier for appearance on the motion picture screen in the near future. Miss Collier's name is the latest to be added to the Morosco list of stars which has so far included Fritz Scheff, Blanche Ring, Cyril Maude, Leonore Ulrich, Charlotte Greenwood, Sydney Grant and others of equal fame. Miss Collier, who is of English birth, has had an extensive stage career. She made her first stage appearance with Wilson Barrett's company in "The Silver King." Her debut in this country was made with William Gillette in "Samson." Her dashing beauty should show to unusual advantage on the screen.

The vehicle with which Miss Collier will make her motion picture debut is "Tongues of Men," a stage play specially written for her by Edward Childs Carpenter, author of many prominent stage and screen successes including "Captain Courtesy." On completing this production Miss Collier will appear in another screen play for Mr. Morosco, not as yet decided upon, after which she will star under his management in a New York stage presentation of "Peter Ibbetson," by Du Maurier, which play will also be produced in motion pictures with Miss Collier after its run on the legitimate stage.

## NO CHORUS GIRLS WANTED

Robert G. Vignola, the Kalem director, desires to have it announced that no chorus girls are required by him for the production of "The Black Crook." Since the notice first appeared saying that he could use a chorus girl or two nearly every front and back row beauty in New York has asked him for a job at one time or another. The work of the chorus girls for this production was finished long, long ago, and Mr. Vignola wishes that they would stop asking him for jobs which do not exist.



CLARA KIMBALL YOUNG AND CHESTER BARNETT IN "THE HEART OF THE BLUE RIDGE," A WORLD FILM RELEASE.





ROLAND BOTTOMLEY.  
Now with Kalem Company.

### COMING EQUITABLES

William Courtenay, Marguerite Leslie and Margarita Fischer Among the Stars

William Courtenay, at present starring in "Under Fire" at the Hudson Theater, will be seen in the near future as an Equitable star. His first picture will be an adaptation of Maxwell Grey's "The Silence of Dean Maitland." He will be supported by Mary Charleson, recently featured in the Lubin "Road O' Strife" series, and Arthur Ashley.

Another recruit from the legitimate stage is Marguerite Leslie. She will make her first screen bow in "The Green-Eyed God," now in the course of production. She has had an enviable stage career and, among other things, she is a sister of Martha Hedman. It was through the latter's influence that she was persuaded to take up motion-picture work. She will be seen on the Equitable programme early in December.

Margarita Fischer will begin work this week at the Fifty-second Street studio under the direction of Harry Pollard in "The Dragoon." She will be supported by beautiful Adele Ray, Charles Seay and his company, including Muriel Ostriche, William H. Tooker, Clara Whipple, Ethel Langtry, and Myrtle Coney, which is putting on "The Fisher Girl," returned from Block Island last week and will leave immediately for Jacksonville, Fla., where the production will be completed. E. Mason Hopper is at work with Gail Kane, who will make her Equitable debut in "The Labyrinth." Joseph Golden is working on "The Senator," in which Charles Ross is featured. The company is now in Washington, where many of the scenes are being made with the Treasury Building, White House, Smithsonian Institute, Congressional Library and Senate Chambers as backgrounds.

### BEULAH POYNTER IN "SCHOOL BELLS"

Since the announcement has been made that the newly completed play dealing with the problem of heredity by Beulah Poynter, entitled "The Unborn," will be produced under the sponsorship of a committee in connection with the *Medical Review of Reviews* on Nov. 5, people interested in pictures will be interested to know that Miss Poynter, with Arthur Donaldson, plays the leading role in the Charles K. Harris Feature Film, entitled "School Bells," which will be released soon.

Miss Poynter has been on the stage for a number of years, and is especially well known as a stock actress. She has played in the leading cities all over the United States, and has a staunch following wherever she has appeared.

### PRIZE FOR COLLEGE AUTHORS

Following the incorporation in the curriculum of Columbia University of a department of photo dramatics, Jesse L. Lasky has offered a prize of a trip from New York to the Lasky studios at Hollywood, Cal., to the student writing the best original photoplay during the term. An opportunity will be given the winner to study every detail of photo dramatic production. Should the prize-winning play be of a producible quality the Lasky Company will stage it with a well-known Broadway star in the leading role.

### KALEM LIKES "THE PITFALL"

"The Pitfall," which is to be released in regular service Nov. 15, is in the opinion of all the officials of the Kalem Company the best drama of its kind ever produced by this company. It was produced under the direction of James W. Horne from the scenario of Howard Irving Young. The cast includes such well-known Kalem favorites as Marlin Sals, Ollie Kirkby, True Boardman, Thomas Lingham, Paul Hurst, Frank Jonasson, and Edward Clisbee.

### F. P. STARS AID FUND

Quartette of Beauties Appear at Fashion Show in Aid of Actors' Fund

The Actors' Fund has had many pretty and brilliant players working for it, but seldom has a quartette proven more popular than the four Famous Players' stars who appeared last week at Carnegie Hall to aid the Fashion Extravaganza, a large portion of the receipts of which went to the Fund of which Daniel Frohman is treasurer. Mary Pickford, Marguerite Clark, Hazel Dawn, and Pauline Frederick were the representatives of the screen and the Famous Players. Attired in the very latest gowns designed in accord with fashion's most recently issued dictates, the stars broke all records for the sale of programmes and for disposing of the beautifully dressed "puppets of fashion," the French dolls which they were disposing of as souvenirs of the show. The same gowns will later be seen in Famous Players' productions, so photoplay fans all over the country will be enabled to get the last word in fashion's dictates. And it is also whispered that the screen stars made copious notes of other points of the Fashion Show, so wait for some surprises.

### EDWIN CAREWE'S NEXT

Edwin Carewe, who produced for B. A. Rolfe the highly successful "Destiny," or "The Soul of a Woman," by Anthony P. Kelley, has signed a new and highly advantageous contract with that management. Before producing another picture with Emily Stevens, his star in "Destiny" and previously in "Cora" by Fred de Grassac, Mr. Carewe will put on for Mr. Rolfe Frank Dreyer's "The House of Tears" with Martha Hedman as the star. The new Stevens feature will follow and then the young director will begin work on a huge feature along entirely new lines, the nature of which is not yet divulged. Three hours after the private view of "Destiny" the management was offered a cash profit of \$50,000 but refused it. Offers have been pouring in on Carewe ever since, but he prefers to remain with Rolfe, with whom he made his first big successes as a director.

### LUBINITES AT BLOCK ISLAND

Jack Pratt, Lubin feature director; Richard Buhler, leading man; Rosetta Brice, leading lady, and a supporting company of twelve, have left for Block Island on Buhler's racing schooner, "Ben Hur," to begin work on the production of "A Man's Making," which, when completed, is to be released through the V. L. S. E. The company have taken the outside or ocean course to Block Island and will take a number of ship scenes on the trip up. They expect to take about four weeks to finish the exteriors and will then return to the Philadelphia studio to film the balance of the picture.

### MOTION PICTURES IN THIS SCHOOL

The Hamilton Institute for Girls, one of the largest institutions of its kind in New York city, has installed a Power's motion picture projecting machine and once each week the lessons are impressed by visual instruction. This school also has the use of all slides prepared by the Department of Visual Instruction of the State Educational Department at Albany, N. Y.

### POWELL BUYS LARGE ESTATE

Frank Powell, director of photo-plays for the Fox Film Corporation, the producer of "A Fool There Was," and other noted film successes, has purchased for an unknown amount, the famous Teller estate on Bradish Avenue, Bayside Park, Bayside, Long Island. The estate includes a twelve-room house and spacious grounds which are noted for their natural beauty, and they will no doubt be utilized by Mr. Powell in many of the feature films he has in course of production.

### MISS TUCKER ON STAGE

Lillian Tucker, the pretty actress who made her first appearance in Pictures in the World Film production of "Evidence," is rehearsing with Andrew Mack in his Irish play "Charles O'Malley," and will appear with him this season. Last season Miss Tucker appeared in "Pretty Mrs. Smith," "The Show Shop," and "Nobody Home." During the summer she gave up her time exclusively to the pictures, working in "Evidence," and with Charles Cherry in "The Mummy and the Butterfly."

### NARROW ESCAPE FOR SALLY CRUTE

Sally Crute, of the Edison company, had a narrow escape from death recently. While coming back to the city from Yonkers the tires of her automobile caught in the trolley track and were instantly ripped to ribbons. Miss Crute was thrown bodily from the car and landed head first against a billboard. She was knocked unconscious and received several painful bruises.

### "CARMEN" BARRED IN PENN

PHILADELPHIA (Special).—A hot fight is on in the Pennsylvania courts over the Lasky Company's production of "Carmen," which has been barred by the Pennsylvania State Board of Censors. At a hearing last week the Common Pleas Court listened to arguments from both sides. Many prominent artistic celebrities appeared on behalf of the Lasky Company.

### HERE AND THERE

B. P. Schulberg denies emphatically that there was anything personal intended by the Fire Prevention Bureau last Saturday, when the Fire Prevention Parade was directed to pass the offices of the Famous Players Film Company, on Fifth Avenue.

The formation of a new film company means a flood of applications for jobs—from those who have none and those who want better ones. Captain Harry Lambart, of the Mirror Films, Inc., believes that he has been burdened more than his share. The postage bills are reaching huge proportions, and the captain asserts that if the applicants don't begin to enclose stamped envelopes their literary efforts are going to be consigned to the very handsome waste basket which stands beside his desk.

### Wilk Resigns As Publicity Director

After one year and three months in the service of the World Film Corporation, as publicity director, Jacob Wilk has resigned that position to devote the whole of his time and energies to the interests of the Authors' Associated Agency, Longacre Building, Forty-second Street, New York City, to which address all communications for him should, in the future be sent.

Mr. Wilk is general manager of the agency which has been established to act as a medium between dramatic and motion picture authors, and theatrical and motion picture producers. The "A. A. A." will also act as a medium for booking prominent artists for theaters and motion pictures, and will arrange for the production of feature films and stage plays.

Mr. Wilk carries with him the cordial good wishes of the directors and staff of the World Film Corporation at the home office and its branches.

The Famous Players Film Company received many unusual tributes following their recent disastrous fire, but the most unique was a suggested coat of arms sent by John Govenlock Dickson, of Galt, Ontario. The figure of the familiar Phoenix is the central idea of the crest, while the scroll above reads, "Now as Before," and below, "To Adolph Zukor, Esq., Sept. 11, 1915." The F. P. monogram is intertwined in the design.

### SHOW KULEE FEATURE

"How Molly Made Good" Given Private Showing at the Broadway Theater

"How Molly Made Good," the initial offering of the Kulee Features, Inc., was shown to an invited audience of theatrical celebrities and exhibitors at the Broadway Theater yesterday morning and met with an enthusiastic reception. The production, which is unique in that it presents twelve prominent stage stars, promises to be one of the big winners of the year. The story is from the pen of Burns Mantle, the prominent dramatic critic of the *New York Mail*, and the picture was produced by the Photo Drama company, under the direction of Lawrence McGill.

A story of newspaper life has been constructed to bring into view the twelve prominent stage stars. Marguerite Gale, pretty and charming, is Molly, who is assigned to secure a series of interviews before a certain day and must thwart the machinations of a rival newspaper woman. Not only are the twelve famous stars seen on the screen, but the views given are of their home life, the intimate glimpses that photoplay fans are certain to rave over. The players seen in the course of the story are, Robert Edeson, Cyril Scott, Julian Eltinge, May Robson, Henrietta Crosman, Leo Ditrichstein, Henry Kolker, Charles J. Ross, Mabel Fenton, Lulu Glaser, and Madame Fjoride.

### KEENAN ON LONG-TERM CONTRACT

Owing to the very successful showing made by Frank Keenan in the Kay-Bee-Triangle production of "The Coward," Thomas H. Ince last Saturday signed a two-year contract with him for his exclusive services in Triangle productions. Other legitimate stars who are now with Ince and who will henceforth give their exclusive services to the films are Bessie Barriscale and William S. Hart, both of whom have signed long term contracts.

### LUBIN'S PROMINENT PLAYER

Governor Hunt, of Arizona, has become a moving picture actor. Not permanently, however, but just to oblige the Lubin Company. In staging the Western production, "A Western Governor's Humanity," every member of the Lubin Stock company tried to impersonate the Arizona official and failed. At last there was nothing left to do but go and ask the governor to act in person, and much to everyone's surprise he readily consented. The picture will be released in regular service Nov. 3.



ANTONIO MORENO.  
Popular Vitagraph Star.

### MIRROR COMPANY'S PLANS

Prominent Men on New Organization's Executive Committee—

Mirror Films, Inc., last week chose an executive committee that bristles with names of prominent men. Clifford B. Harmon, president of the company, is to sit as head of the executive committee. The advisory board will be made up as follows: Captain Harry Lambart, who will have supervision of the productions; Frank S. Hastings, treasurer of the company and well known as a patron of music in New York City; Andres de Segura, prominently connected with the Metropolitan Opera Company; William J. Hoggson, president of Hoggson Bros., Inc., and Rich. G. Hollaman, identified with motion pictures since their inception.

Coinciding with the announcement of the organization's executive committee, President Clifford B. Harmon issued a statement as to the company's plans. "We are entering the business," he declares, "with no grotesque or novel ideas about film production. We aim to make good pictures, pictures that will please the public, and, if we can, help to raise the standard of pictures."

"We have realized that the technical side of the industry must be taken care of by men who know what they are doing. We have engaged the best men we could find in every department and the rest will be up to them. We will rely on them for the details."

"There is room in the business for all those who are in it for profit, but who build for the future and realize that only those who put their best efforts into their product can survive the progressive changes which are bound to come. We hope to be among that number and to help the whole business just as we will be helped and raised by the conscientious efforts of those who are striving to make their product of the best. The methods which we will employ will be those which have been found to make for efficiency in handling any line of trade."

### RIGHTS TO ENGLISH AUTHORS

The London Play Reading Association, of 48 Brook Street, Hanover Square, London, announces that it is making a specialty of acting as purchasing agent for film manufacturers desiring to secure the rights to works of English authors and playwrights at the lowest possible figures. The association charges a fixed fee in all cases and takes no commission from either buyer or seller. In addition all questions of copyright, etc., are thoroughly investigated. Among the works the rights to which have recently been purchased by this firm for various manufacturing companies are: Sir Arthur Pinero's "The Second Mrs. Tanqueray" and "The Gay Lord Quex," Mr. Thomas Hardy's "Far from the Madding Crowd," the late Oscar Wilde's "Lady Windermere's Fan" and "The Importance of Being Earnest," Mrs. Humphry Ward's "The Marriage of William Ashe," the late Robert Buchanan's "Alone in London" (British rights), Mr. Arnold Bennett's "The Great Adventure" and "Buried Alive," Mr. Fergus Hume's "The Mystery of a Hansom Cab," Miss Cicely Hamilton's "Diana of Dobson's," the late Henry Pottinger's "Hands Across the Sea," Mr. John Galsworthy's "Justice," and the late Charles Dickens' "The Mystery of Edwin Drood," the only Dickens work the copyright of which still exists in the British Isles.

ROBERT G. VIGNOLA, the Kalem director, will return to that company's Jacksonville studio as soon as he completes the four-act production of Kiralfy's famous extravaganza, "The Black Crook."

CHARLES ISLER has been added to the Kalem staff of comedians. He will appear under the euphonious title of Spike.





Mlle. VALKYRIEN.

To Be Seen In Thanhouser Feature

## GAUMONT IN FLORIDA

Three Companies to Produce Mutual Films at Former Edison Studio

Confirmation of the recent story in THE MIRROR concerning the Gaumont Company's migration to the South in the near future was given last week by the film firm's official announcement of the plans for the fall and winter. No time has yet been chosen for the departure to the South, but at the first sign of inclement weather three companies will be off for the former Edison studio in Jacksonville. During the winter extensive building operations at the Flushing plant will make that practically a new studio when the producing forces return. One company will also be kept at work in Flushing on one-reel comedies. Over sixty people will be in the party that journeys on a Clyde Line steamer to Florida. It is planned to stage a thrilling feature on shipboard.

In discussing the company's plans, F. G. Bradford, general manager, said: "We intend to invade Florida in strong array, and our picture plant will be one of the busiest spots in the Southland. We shall not confine our activity to Jacksonville, but many pictures will be staged at such advantageous places as Palm Beach and St. Augustine. Prominent local citizens at both places and also at Miami have extended their warmest co-operation, while some unusual military dramas are promised, since the Gaumont Company has been invited to use Fort Myers, on the West Coast, in filming such pictures."

Though we invite three-reel dramas and one-reel comedies from authors generally, we have contracted with some of the most successful screen authors so as to be assured that the Broadway stars appearing in our productions will have the best of material. Our Rialto Star Features and Cameo Star Features on the Mutual programme are proving most popular, while the "See America First" picture has scored so strongly that we are increasing our camera men who are covering the country. On the same reel with "See America First" is "Keeping up with the Joneses," Harry Palmer's funny cartoon, which is to be featured in 150 newspapers. Then you must not forget the Mutual Weekly, which continues as popular as ever."

## EDISON PLAYERS IN DETROIT

Under the lead of Fred Abbott, director of commercial films, for Edison, a company of players from the Bronx studio last week journeyed to Detroit to make a sociological film for the Ford Motor Company. The picture is to be educational in that it will show the various means used by the Ford Company for rendering its workingmen desirable citizens. The picture, written by Director Abbott, will be staged in two reels. Among the players are: Gladys Leslie, William Fables, Charles McGee, William Casey, Jean Dumar and Arnold Priscoe.

## ESSANAY FINDS A RAVEN

After a country-wide search the Essanay company has at last obtained one of the very few ravens in captivity in this country for use in the picturization of Edgar Allan Poe's "The Raven." The bird was obtained from the zoo at Milwaukee, Wis. There are only six of these birds in captivity in the United States and the company had great difficulty in obtaining the use of one of them owing to their rarity, and therefore great value.

## BUCKWALTER WITH KLEINE

H. H. Buckwalter, one of the best known film men in the Rocky Mountain States, has been added to the George Kleine forces, taking over the management of the Denver office. Prior to the formation of the General Film Company, Buckwalter operated an independent exchange in that city and he later managed the General Film's office.

## VIRGINIA PEARSON

Virginia Pearson, whose portrait appears on the front cover of this issue of the MIRROR, has been engaged by J. Stuart Blackton to star in a number of Blue Ribbon Vitagraph features to be produced under his supervision. Miss Pearson will be remembered for her wonderful achievement in the role of the Vampire in "A Fool There Was," when she toured the country several seasons ago. Her performance then gained her wide recognition.

Miss Pearson has played an unusually wide range of characters. From Portia in "The Merchant of Venice" to the professional correspondent in Edgar Selwyn's farce, "Nearly Married," which was produced at the Gaiety Theater, under the management of Cohan and Harris is a far step, yet Miss Pearson accomplished it with success just as she again did with Eugene Walter's last season success, "The Better Way." While she has had several flattering offers for more Broadway appearances, Miss Pearson will devote her time and energy to her new art and remain in pictures. Miss Pearson is the wife of Sheldon Lewis, the well known character actor.

## NEW FILM COMPANIES

ALBANY, N. Y. (Special).—Articles of incorporation for the following newly formed motion picture enterprises were filed with Secretary of State Francis M. Hugo the past week:

Adele Features Corporation, New York City. To engage in a general motion picture business. Capital, \$50,000. Directors, Joseph L. Hegeman, William E. Strong, Robert L. Noah, 15 West 65th Street, New York City.

Coles Picture Machine Corporation, New York City. Moving picture machinery, devices, etc. Capital, \$50,000. Directors, Howard B. Coles, William H. Coles, Olga Schultheis, 544 West 157th Street, New York City.

Overland Feature Film Corporation, Albany, New York. Motion picture business in all its branches. Capital, \$5,000. Directors, Joseph Golden, K. M. Hogan, William H. Cantwell, Albany, New York.

American Vitascope Company, New York City. Motion picture and theatrical. Capital, \$15,000. Directors, Moses D. Jabloner, Paul Schleisner, Sidney R. Fleischer, 117 West 114th Street, New York City.

Continental Producing Company, New York City. General theatrical business. Capital, \$5,000. Directors, George Blumenthal, H. Herbert Vacheron, Charles S. Martin, 40 Wall Street, New York City.

Pontiac Theater Corporation, Saranac Lake, New York. Theatrical and motion pictures. Capital, \$40,000. Directors, Walter H. Cluett, Louis Bernstein, Walter Sagendorf, Saranac Lake, New York.

The Mimmers Productions Corporation, New York City. Theatrical and motion pictures. Capital, \$5,000. Directors, Aaron C. Thayer, Agatha I. Joerg, Richard K. Mackey, 32 Nassau Street, New York City. GEO. W. HERRICK.

## NEAR DEATH IN AEROPLANE

Rosetta Brice, the charming and dainty Titian-haired leading lady of the Lubin Manufacturing Company, is receiving the compliments of her friends for the lucky escape from permanent injury or even death which came to her this week past at Mineola, Long Island. A scene necessary for the completion of the great war drama, "The Rights of Man; or, War's Red Blotch," which is being produced by Director Jack Pratt for the Lubin Company, was an aeroplane flight in which Miss Brice was to be carried as passenger.

George Grey, the Wright aviator, was the pilot selected to carry Miss Brice. The rise was successfully made, despite the fact that the wind was decidedly adverse to flying, and the machine had risen to a height of about fifty feet and had begun its descent, all that was necessary for the scene, when a puff of wind tilted the biplane and caused it to plunge headlong to earth. The machine was badly damaged, but despite a severe scalding received by Mr. Grey and Miss Brice being rendered almost hysterical from shock, she insisted upon another flight being made in the afternoon.

## NOTABLE CAST FOR "SWEET ALYSIAM"

A notable cast has been gathered together for the Selig Red Seal play, "Sweet Alysiam," to be released on the V. L. S. E. programme. The stars will be Tyrone Power, Kathryn Williams, Edith Johnson and Wheeler Oakman. This will be the first time that Tyrone Power and Kathryn Williams have appeared together in the same picture.

## NEW PLAY FOR BEATRIX MICHELENA

The next release of the California Motion Picture Corporation featuring Beatrix Michelena will be called "The Rose of the Misty Pool." The scenario was written by Charles Kenyon, the successful dramatist, who wrote "Husband and Wife," now appearing at the Forty-eighth Street Theater, and "Kindling," the play in which Margaret Hillington so successfully starred in several seasons ago.

## ESTABROOK STARS IN "CLOSING NET"

We are in receipt of the following letter from the Pathe Exchange: "Through an error in some of our advertising matter for 'The Closing Net,' Howard Estabrook was merely featured with others where he should have been starred exclusively. We are making this announcement in fairness to Mr. Estabrook."



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William H. Kemble, who has contracted for the Triangle programme for two years for the Crescent Theater, Brooklyn, at a rental for the period that it is said will amount to \$25,000, has appointed Edward Trail as manager of the house. Mr. Trail has for years been manager of the Montauk, also of Brooklyn.

A moving picture theater to cost about \$50,000 is to be erected by Perle Warner on St. Louis Avenue, west of Grand Ave., St. Louis, Mo. The theater will seat about 2,000, and will be added to a chain which Mr. Warner expects to have in St. Louis before long. He is now operating the North Grand and Queen Theaters in that city.

By the Author of

## THE FAIRY AND THE WAIF

IN PREPARATION

"I have read with great interest the ten-act photo play of 'The Story of the Bad Boy,' which Marie Hubert Frohman, with keen insight, has so remarkably portrayed and very sincere is my hope that at no distant day the many friends of the lovable hero may meet him face to face."

Mrs. Thomas Bailey Aldrich.

All Communications Address

131 Columbus Ave.  
BOSTON

The Library Theater, Corry, Pa., is a photoplay house that would give exhibitors in many larger cities some lessons in enterprise. Half page ads in the local papers recently are among the signs of a progressive spirit shown by the Library management.



# FEATURE FILMS OF THE WEEK

Maurice Costello Has Strong Role in "The Man Who Couldn't Beat God"—"My Madonna"—Irene Fenwick in "The Green Cloak"—"The White Pearl"—Pleases—"The White Pearl"

## "THE MAN WHO COULDN'T BEAT GOD"

A Five-Part Original Drama Written by Harold Gilmore Calhoun. Produced by the Vitaphone Company Under the Direction of Maurice Costello and Robert Gaillard. For Release as a Blue Ribbon Feature on the V. L. S. E. Programme, Oct. 18.

Martin Henchford ..... Maurice Costello  
Elmer Bradford ..... Robert Gaillard  
Leslie Gilman ..... Denton Vane  
Elizabeth Bradford ..... Estelle Mardo  
Lady Mary ..... Edwina Robbins

This picture marks the first appearance of Maurice Costello in a Blue Ribbon feature and serves as a most fitting vehicle for such a well known screen artist. Harold Gilmore Calhoun, the author, has taken a strong theme and worked it out in a most excellent manner with a number of effects and settings that are not ordinarily seen in moving pictures.

The direction throughout has been most excellent. The scene showing the rescue of a sandhog in a caisson under the river with the water rushing in, was particularly realistic as was the mob scene where a crowd of half starved anarchists break into a fashionable restaurant, and in a mad scramble for food effectually wreck the place. The photography throughout was up to the usual Vitaphone standard with some good double exposures and fades.

The acting was strong and vivid and thoroughly human, Maurice Costello scoring in a part that called for multiple characterizations. In a picture of this kind where the whole action hinges about one man it is impossible for the other members of the cast to especially distinguish themselves. They consistently handled minor parts well.

The story is based on the theme of the battle between a strong will power and conscience, with conscience winning in the end as it is bound to do. Martin Henchford, an English peasant of exceedingly strong will power resents with every fibre of his being the arrogant treatment of the nobleman who employs him as a gardener. After suffering several affronts in silence he meets the nobleman in a lonely woods where a quarrel ensues, resulting in Martin murdering his employer. He hurries back to the tavern to establish an alibi. The body is discovered but as the nobleman's horse is standing near the general supposition is that he met his death in a fall. Martin packs his clothes and emigrates to America. There he obtains a job as a sandhog in a tunnel that is being constructed under the river, but by a heroic piece of work rescues one of the other laborers from a cave-in. This conduct brings him to the notice of the head of the company and his advancement is rapid. But he cannot rid himself of the vision of the murdered man. Every time he sees a person in a prone position the vision of his foul deed returns to him. With an enormous effort of the will he throws it off resolving that his crime shall not in any way interfere with his success. He rapidly advances in his work and at the end of several years has become a wealthy contractor and successful politician. He runs for governor on the reform ticket and is elected. By now, through constant fighting and strenuous work he has weakened his body both mentally and physically. The vision recurs with greater frequency, and at last he suffers a complete mental breakdown. While at the theater one night he sees a murder being enacted on the stage. It is the last straw, his conscience can

stand no more and with a cry he collapses in the arms of his wife. The doctor orders a long rest and an ocean voyage and Martin insists upon visiting his old home in England. There on the scene of his murder he sees the accusing vision of the man he has killed and with a last despairing cry sinks to the ground and dies. E.

## "MY MADONNA"

A Five-Part Adaptation of Robert W. Service's Poem of the Same Name, Featuring Madame Petrova. Produced by Popular Plays and Players Under the Direction of Madame Blaché, for Release on the Metro Programme.

Lucille ..... Madame Petrova  
Robert ..... Guy Coombs  
The Baroness ..... Evelyn Duno  
The Baron ..... Albert Howson  
The Art Merchant ..... James O'Neill

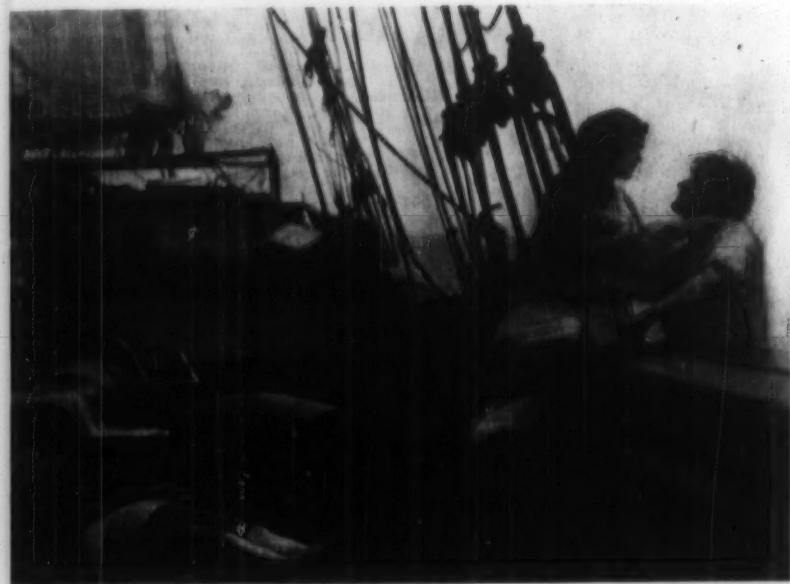
Madame Alice Blaché, who adapted the Service poem for the screen, has done a thoroughly good piece of work and although the theme is one that has been used countless times still by a plentiful use of the lines of the poem for sub-titles she has clothed it in a different garb and made it seem like something altogether new. This is good work and as such we take pleasure in commending it.

We doubt if anyone could have been found better fitted to interpret the leading role than Madame Petrova. With her winning and magnetic personality, her originality of expression and gesture, and the attractive and at times rare beauty of her smile, made it possible for her to give an ideal interpretation of the very difficult part of Lucille, the woman who through suffering finds both heart and soul. And added to all her other qualifications is the outstanding fact that she is an accomplished actress. With these assets it is no wonder that she inspires sympathy and that other mysterious quality which the psychologists call the power of getting "en rapport" with her audience.

The picture has been given a wonderful artistic production. From a photographic standpoint it is artistically beautiful with a vast number of wonderful effects achieved by means of beautiful double exposure photography and a copious use of fades both out and in. The persons responsible for their conception and execution deserve the highest praise. It is mighty good work.

The supporting cast was strong and capable. Guy Coombs did a very good piece of acting in the leading male role of the young artist who loses his perspective when he achieves fame and prosperity; Albert Howson made a finished and polished villain, and Evelyn Duno was a seductive society woman who lead the young artist from the path of rectitude and virtue. The others handled minor parts well.

The story deals with a young impecunious artist who has a wonderful vision of a Madonna, and then when he recovers from an attempt at suicide by drowning, finds her leaning over him in reality in the person of Lucille, a beautiful woman of the demi-monde. She is strangely drawn to the young artist and he easily persuades her to pose for him. The painting is a great success and starts him on the road to fame and fortune. He marries Lucille and for a while lives happily, but in time her past life acts as a drag and hinders his social advancement and popularity. Later she has a baby who dies, but the suffering of motherhood, in conjunction with her great love, has fanned the flame of her dying



NANCY IS RESCUED BY BOB IN "THE WHITE PEARL."

Marie Doro's Current Appearance, in a Famous Players' Production on the Paramount Programme.

soul to life. Her husband has drifted farther and farther away from her, lead on by the wiles of a seductive society woman divorced from the Baron, who in turn is in love with Lucille. The Baron is murdered by a poor working man whom he has wronged, but circumstantial evidence convicts the young artist of the crime and he is sentenced to life imprisonment. Lucille, in order to obtain surcease from her great pain and suffering, has become a settlement worker and there she hears the deathbed confession of the real murderer. She is able to set her husband free but he, thinking that she no longer loves him on account of his outrageous conduct, is about to go away when he strolls into the church where his painting of the Madonna has been hung over the altar and there meets Lucille. A reconciliation follows and the picture closes with a beautiful reproduction of Madame Petrova in the pose of the Madonna and Child. E.

## "THE GREEN CLOAK"

A Five-Part Adaptation of the Novel of the Same Name by Owen Davis and Henry Kitchell Webster, featuring Irene Fenwick. Produced by George Kleine Under the Direction of Walter Edwin for Release on the Kleine-Edison Feature Service Oct. 20.

Ruth McAllister ..... Irene Fenwick  
Kate McAllister ..... Blanche Almee  
Ella Lenox ..... Della Connor  
Mrs. Lenox ..... Kathryn Brook  
Jane ..... Anna Reader  
John Gilbert ..... Roland Bottomley  
Paul Duncan ..... John Davidson  
Sergeant Sims ..... Frank Belcher  
Wilkins ..... Ritchie Ling  
The Professor ..... William Anker

"The Green Cloak" was an absorbingly interesting mystery story well conceived and well developed from the start to the finish, and the same can be truthfully said of the picture, for the suspense if anything has been increased in the transmutation of the printed word to the screen. It is not until the very end that the huge pile of accumulated mystery is effectually explained away.

Irene Fenwick in the leading role was thoroughly enjoyable, giving to her interpretation a freshness and brightness that was charming to witness. She is called upon to do more real acting in this production than any we have ever seen her in, and she seized every opportunity with avidity. Her facial expression was good and her handling of the situation in which she is suddenly confronted with her dead husband was extremely well done. Roland Bottomley as John Gilbert was convincing, as was John Davidson as Paul Duncan. Ritchie Ling as Wilkins gave an able characterization of a high-class criminal.

The picture was beautifully staged and photographed with proper attention devoted to realistic detail. The few exterior locations were well selected and the studio scenes well built and artistic. Walter Edwin, the director, did a capable piece of work.

Ruth McAllister while traveling with her father in the Far West meets and is fascinated by an attractive stranger. After the briefest of courtships they are secretly married. As they are coming from the minister's house the newly made husband planes down at the hired man who is holding the horses. An expression of fear steals over his face, and leaping on the horse he gallops madly away, leaving his surprised wife standing there. Nothing more is heard

from him, and Ruth, rejoining her father, returns to her home in the East. A short time afterward the recreant husband appears and asks for Ruth, telling her father that he is one of her Western friends. The father takes him in and makes much of him. He retires to the library to write some letters, and later when they go to call him for dinner find him murdered. Clashed tightly in his hand is a tassel from the green cloak which Ruth wears. When she returns home she is confronted by the police, who take her in to see the murdered man, and she tells them of her marriage in the West. As she cannot explain how the tassel from her cloak came to be in his hand she is arrested on the charge of murder. Later it develops that Wilkins, the butler, is the same person as the minister's hired man, and that the murdered man was a member of a gang of crooks who had infringed some law of the gang and had been sentenced by them to death. The murder had been committed by Jane, the maid and wife of the butler, who when she went to the library for the purpose of getting the green cloak for her mistress, garrotted the victim with a violin string. E.

## "THE WHITE PEARL"

A Five-Part Fanciful Romance of the Orient Written by Edith Barnard Delano and Featuring Marie Doro. Produced by the Famous Players, for Release on the Paramount Programme, Oct. 10. Directed by Edwin S. Porter.

Nancy ..... Marie Doro  
Bob ..... Thomas Holding  
Robert Alden ..... Walter Craven  
Captain Marvell ..... Robert Broderick  
Satan ..... Cesare Gravina  
Satan's Wife ..... Maude Grauer  
Captain Fetherstone ..... Robert Cain

Beauty is the keynote of this production, and from start to finish everything has been done to make a beautiful and harmonious setting for the attractive and winsome beauty of Marie Doro. To begin with Edith Barnard Delano has written a very beautiful little story, fanciful, romantic, oriental, but well within the realms of probability, and with this as a foundation the producers have gone ahead and made a very beautiful picture. The Japanese settings have been particularly well conceived and constructed, with all of the little details necessary for the true atmosphere of old Japan. And what is more commendable they have not been overdone as is so frequently the case when a foreign setting is required. There is just enough of the oriental atmosphere to make it really seem as though the action really did take place in Japan. There was a sunrise effect showing the shore of a Japanese fishing village that was a very beautiful piece of artistic photography.

There was one slight error in direction in which the crew of a three-masted schooner were shown madly working the pumps with the decks awash. All the pumping in the world would not remove one pint of water from a vessel in this condition. At another time when Nancy lets go the wheel and the vessel is coming up into the wind the captain in order to correct her mistake grabs the wheel and turns it the same way which would only have the effect of throwing her more into the wind instead of putting her back on her course. With these exceptions the direction was good, the Japanese part being particularly well handled.

Marie Doro in the leading part was thoroughly delightful. Her fresh young beauty photographs well and though she



LASKY STAGES ROSE STAILL'S FAMOUS SUCCESS, "THE CHORUS LADY."

Cleo Ridgely is Starred in the Paramount Production of James Forbe's Comedy.

(Continued on page 32)



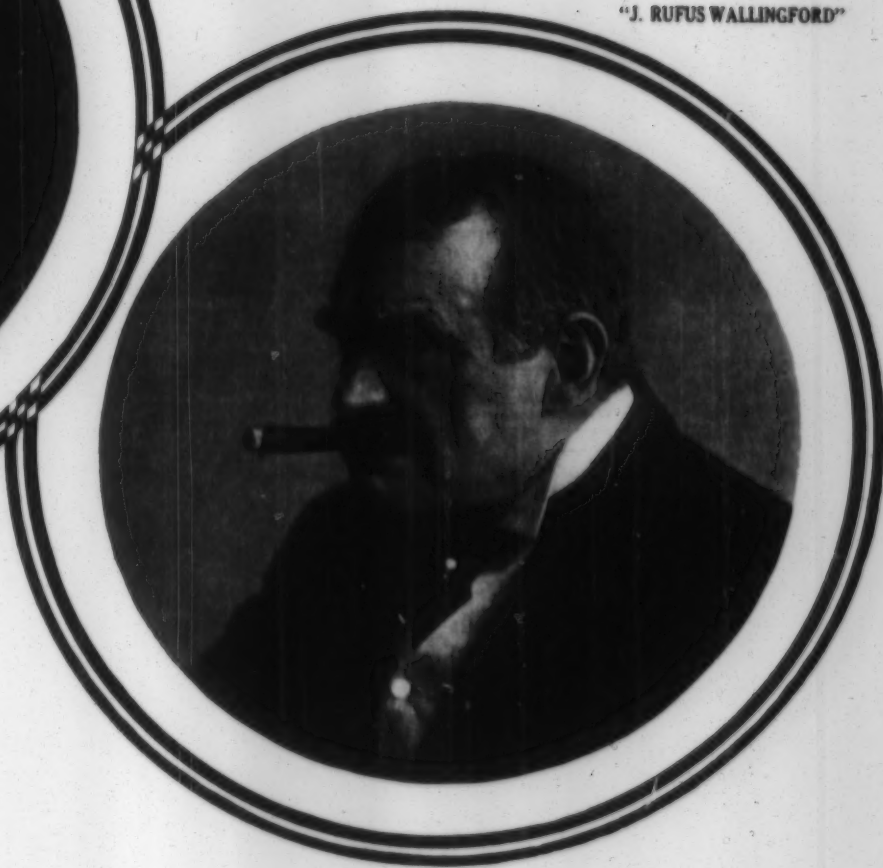
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## ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

LOS ANGELES (Special).—Official ground breaking of the tract at Culver City, where Thomas H. Ince will erect a new \$50,000 studio for the production of Ince-Triangle features, was held, this week, amid simple but impressive ceremonies. Surrounded by a galaxy of stars, whose aggregate yearly income approximates three-quarters of a million dollars, Ince pushed a silver spade into the earth and the formality of the occasion was over.

A corps of over 100 men are now at work laying the foundations of the numerous buildings and it is expected that the entire plant will be in full operation by Christmas.

Balboa is getting ready to produce its new series of continued stories, which will be known under the title of "Who is Guilty." Pathe will probably be the releasing agency. As the finishing touches are now being put on the "Neal of the Navy" serial at the Long Beach studio, the decks will soon be cleared for taking up the work which was planned sometime ago by the Horkheimer brothers. "Who is Guilty" will consist of twelve individual stories and definite announcement as to the cast and director will be made in the near future.

William Garwood, formerly of the American Film Company's forces at Santa Barbara and later with the Universal's Eastern studio, has arrived at Universal City where he is to be featured in a series by C. N. and A. M. Williamson entitled "The Journal of Lord John." Each of these stories will be complete in itself.

Joe Weber and Lew Fields, now appearing in Sennett Keystone feature productions under the direction of Mack Sennett, have lost their famous evening clothes which they have cherished and preserved for twenty-five years, having worn them at every opening performance during that time as inanimate mascots and omens of good luck. In a Keystone scene an ash cart was backed into their laps and the dress suits were soiled and torn. In an effort to clean them the studio tailor used too strong a solution and the clothes were utterly ruined. The two comedians have been unsuccessful in their attempts to duplicate their grotesque apparel as no tailor has been found who will guarantee the perfect misfit which made their clothes so famous.

Blanche Sweet, the Lasky star, has returned from her vacation in the East and will shortly begin rehearsals for her eighth picture under the Lasky management. It will probably be "The Cheat," which has been especially written for her by Hector Turnbull.

The palatial East Room of the White House in Washington, D. C., was reproduced recently at the Fine Arts Film studio for scenes in the Helen Ware Triangle feature, "Cross Currents." In this elaborate setting transpired an Embassy Ball, which was attended presumably by President Wilson and his staff, William Jennings Bryan, the Ambassadors and other prominent men and women in the political world.

Producing Manager Sturgeon, of the Western Vitagraph Company, has taken a company to Randsburg, on the Mojave desert, to produce a three-reel picture entitled "Flower of the Desert." Mary Anderson, playing the name part, is for the first time making the acquaintance of the cactus and sage-brush country. William Duncan will be seen in the male lead.

Constance Johnson, well known in the photoplay world as having joined the forces of the Universal West Coast Studios and will be featured in "The Butterfly," a two-reel picture. Miss Johnson will probably be remembered as having played an important part in "The Goose Girl," in which she supported Margaret Clark and as the winner of The Los Angeles Times recent automobile contest.

Billie Burke is concluding her last week as a star of Thomas H. Ince constellation—her last week, at least, until she decides again to enter the field of filmdom's luminaries and work in front of the motion picture camera. Under the personal direction of Ince, she is enacting the last of the scenes that demand her as the principal character in the Scotch-American drama in which she will be starred on the Triangle programme.

Marie Dore, the Broadway favorite whose most recent sensational hit was "The Butterfly on the Wheel," has been secured by the Fine Arts Film studio to play star roles in Triangle film productions. She will make her initial appearance in a multiple reel dramatic scenario, title of which has not been announced as yet.

Bud Duncan—"Bud" of Kalem's "Ham Comedies"—has returned to the studio after a brief illness. Mr. Duncan contracted a touch of gripe, and pneumonia was threatened, but Bud is now able to be at work again.

William Wolbert has completed his first Western Vitagraph picture and "The Wanderers" promises to be a most interesting production. He was supported by a strong cast and it appears that he has started his association with the Vitagraph Company with an attractive offering.

Balboa's new enclosed studio is rapidly nearing completion. At a considerable expense, the Horkheimer brothers have fitted up a model enclosure where picture photography can continue uninterruptedly, no matter what the condition of the weather. Owing to the contracts which Balboa has,

it must produce a certain quota of pictures each week. For this reason facilities for indoor work are necessary during the winter months.

Marcia Moore, the clever little ingenue, who was seen to great advantage in Francis X. Bushman's picture, "The Second in Command," has signed a contract to appear in Universal pictures where she will be featured.

After a leave of several days, following the death of his mother in San Francisco, Max Asher, the leading comedian with Allen Curtis's Company of Joker players, has returned to the Universal City studios, where he is again busy with the work of making others laugh. Between scenes Max's face is unusually thoughtful although his mastery of his art enables him to continue his work before the camera.

George Melford has just completed the first Lasky production in which Edna Goodrich is to star and will start on the second one shortly.

Upon the completion of their filming of Booth Tarkington's "The Flirt," the Smalleys are to start the production of a multiple reel offering by Rufus Steele, entitled "Dope."

By means of direct telephone connections between Symphony Hall in Boston and the Lasky studios in Hollywood, a distance of nearly 4,000 miles, Jesse L. Lasky and Cecil De Mille and the local members of the cast were able to tell how the Geraldine Farrar production of "Carmen" was being received in the Eastern city. A special diaphragm was attached to the transmitter of the telephone in the hall at Boston under the supervision of Samuel Goldfish, executive head of the Lasky Company, and a similar instrument attached to the receiver in the projecting room at the studio. The cast was assembled and the instant that the picture was started in the Hub city, it was thrown on the screen in Los Angeles. Although the photodrama will not be released over the Paramount service until Nov. 1, at the special request of Miss Farrar, a prior production was given in her home city in the famous temple of music and with a musical accompaniment by the famous Boston Symphony Orchestra. After the noise had subsided, Mr. Lasky and Mr. De Mille were personally congratulated on the success of the picture, over the phone, by Miss Farrar, Mr. Goldfish, Mr. Morris Gest, the Governor of Massachusetts, and the Mayor of Boston, as well as a number of the prominent motion picture producers including Mr. Hodkinson, president of the Paramount.

Al E. Christie, director of the Nestor brand of comedies is slowly recovering from an attack of blood poisoning. In the production of "Sally's Blighted Career," Christie scratched his hand slightly. The injury was slight and Christie thought nothing of it. Blood poisoning set in, however, and it was regarded as so serious that an operation was considered imperative, if the director's arm was to be saved. It will be a week or so before he is allowed to return to his work and in the meantime, the company will be in charge of Eddie Lyons.

We are glad to state that the Alhambra Theater, which has been closed for some time is soon to open its doors again. The Alhambra should prove a popular playhouse and the management has our best wishes for a long and continued success.

A dinner will be held at the Hoffman Cafe, Los Angeles, on the evening of Oct. 13, for the purpose of organizing a club to take the place of the lamented photoplayers. Dinner will be \$1.50 per plate and Fred Mace will act as Grand Master Organizer. Fred, old top, we sure have to hand it to you when your proclivities for publicity are considered.

George Kana, former secretary of the Universal Film Manufacturing Company in New York, is expected to arrive at Universal City, where he is to assume the office of business manager for the Western plant.

Work on the new Vitagraph studio in East Hollywood is going forward at a great clip, and it is announced that the final removal from the old studio will take place sometime in January.

True Boardman, playing "Stingaree" in the series of that name being produced at the Kalem Glendale studios, was thrown from his horse while enacting a scene recently. Mr. Boardman was running his horse downhill when it caught its foot in a gopher hole throwing Mr. Boardman, who sustained a badly sprained ankle.

According to all reports it is Rollin Sturgeon's intention to make "God's Country and the Woman," the Curwood novel that is to be the next Sturgeon "Blue Ribbon Feature" for the Vitagraph Company, one of the best costumed and propertied pictures ever produced. No expense is being spared that every detail shall be exactly as it is in the great Northwest, where the action is laid.

J. VAN CARTMELL.

### Alice Dovey, with Gaumont

Alice Dovey, prominent as a Broadway musical comedy star for many years, has been added to the Gaumont Company's roster of stars and will make her initial appearance in "The Reformer," a one-reel comedy. "Budd" Ross and James Levett are others who will be seen in the production.

# LUBIN

**MONDAY**  
OCTOBER 25

ONE ACT DRAMA  
"THE  
INEVITABLE  
PENALTY"  
WITH  
OCTAVIA HANDWORTH

**TUESDAY**  
OCTOBER 26

D. L. DON  
IN  
"PLAYING IN  
TOUGH LUCK"  
ONE ACT LAUGH

**WEDNESDAY**  
OCTOBER 27

"THE  
MAN OF GOD"  
TWO ACT DRAMA  
WITH  
ORMI HAWLEY  
AND  
EARL METCALFE

**THURSDAY**  
OCTOBER 28

"THREE ACT DRAMA  
"THE  
STRANGE  
UNKNOWN"  
WITH  
L. L. SHUMWAY  
AND  
HELEN EDDY

**FRIDAY**  
OCTOBER 29

ONE ACT DRAMA  
"THE  
WONDER CLOTH"  
WITH  
L. L. SHUMWAY

**SATURDAY**  
OCTOBER 30

BILLIE REEVES  
IN  
"HIS  
BODY GUARD"  
ONE ACT COMEDY



## IN THE PICTURE STUDIOS



HOWELL HANSEL ARROW'S  
DIRECTOR.

Telling His Assistant, Al Mayo, a Few Things.

EMELIE POLINI will make her first appearance in pictures in the World Film Corporation production of "The Little Church Around the Corner," under the direction of E. Chautard.

BARRY O'NEIL's first production for the World Film Corporation will be called "Bought." It is a strenuous drama of mystery and excitement. Frederick Lewis and Ethel Gray Terry will have the stellar parts.

VIVIAN MARTIN and Holbrook Blinn will be seen soon in a powerful society drama based on the well-known stage success "A Butterfly on the Wheel," which is now in the course of production under the direction of Maurice Tourneur.

BLANCHE RING, the well-known comedienne, will be the star in the next Oliver Morosco release on the Paramount Programme and will be seen in an adaptation of her well-known stage success, "The Yankee Girl." Most of the exterior scenes were taken in the beautiful Catalina Islands. The supporting cast will include, Forrest Stanley, Herbert Standing, Howard Davies, Harry Fisher, Jr., Robert Dunbar, Joe Ray, Bonita Darling, Lydia Yeamans Titus, and Syd de Grey. A special musical programme to accompany the picture will be arranged including the popular song hits from the stage production.

JEANNE EAGLES has been engaged by Arnold Daly to appear in his next picture, "The House of Fear." She has an enviable stage reputation and being possessed of pronounced charm should make a hit on the screen.

MYRTLE STEDMAN, leading woman of the Oliver Morosco forces has reached the pinnacle of fame. The most exclusive candy shop of Los Angeles has named a recently created soda water concoction after her. This in feminine circles is considered as great an honor as naming a five-cent cigar after a famous man.

DIRECTOR HARRY DAVENPORT, of the Vitagraph Company, has nearly completed a feature production called "The Woman in the Box," in which conditions in Mexico are realistically presented. The cast includes Harry Morey, L. Rogers Lytton, George Cooper, and Peggy Blake.

EDGAR L. DAVENPORT is now with the Metro Company. He began work before the camera last week, in support of Emmy Wehlen.

IN ORDER to instill the proper realistic atmosphere to a scene in the "Raven," Essanay's six-act feature photoplay adapted from George C. Hazleton's romance, based on Edgar Allan Poe's famous poem, Charles J. Brabin, the director, paid \$450 to obtain an antique model of a ship of the period of 1700. The model, made at the time the action is supposed to have taken place, was the property at one time of a wealthy Paris woman. The war, however, impoverished its owner and she was compelled to sell the model vessel. The Paris branch of a Chicago department store bought it and sent it in a shipment of curios to the Chicago store, where it was placed in its antique department. Here

Mr. Brabin, searching for realistic material for the photoplay, found it. The model will be used in a scene showing a vessel of the period of Poe's ancestors coming to America. Filmed "close-up," it will appear to be a large vessel sailing along in mid-ocean. "The Raven" features Henry B. Walthall.

JACK PICKFORD will make his initial bow as a Selig star in "The Making of Crooks," a two-reel drama, on which work has begun at the Coast studio.

JOHN T. KELLY has decided that the screen shall have his permanent allegiance, and he will continue a Vitagraph star.

JACK ABRAMS, for years an independent producer of vaudeville acts, and for a time prominent as a theatrical costumer, is now technical and art director at the Balboa studio.

WILFRID NORTH, director for the Vitagraph company, engaged an extra man recently who said he owned a dinner coat. When the actor appeared ready for work, Mr. North asked him if he had his tuxedo. "I am sorry," answered the extra man, "I haven't any tuxedo, but I can supply you with the papers if you can borrow the tobacco."

GILSON WILLETT, the well-known novelist and photoplay-wright, has been commissioned to write a strong feature play for Little Grace Darmond, the pretty little star of the Selig company. When completed it is planned to produce it as a Red Seal feature for release on the V-L-S-E programme.

JOSEPH BYRON TOTTEN, the Essanay actor-director, who has been traveling through the Eastern States with a company, returned to the Chicago studios last week. During the trip several feature pictures were produced, among them being "The Call of the Sea," "The Village Homestead" and "The Lighthouse by the Sea." Darwin Karr was the leading man in all three productions.

ANITA STEWART, the popular young star of the Vitagraph company, has purchased a plot of ground next to her brother-in-law, Ralph W. Ince, at Brightwaters, Long Island, and is building a house to cost \$30,000.

JOSEPH KILGOUR has been selected to play a prominent part in the adaptation of Dr. Cyrus Townsend Brady's "My Lady's Slipper" in which Anita Stewart and Earle Williams are to be starred.

ROBERT WHITWORTH, the well-known English actor, has been engaged by the Vitagraph company. His first part as a screen actor will be in "Wasted Lives," a three-part society drama by Ouida Bergere. Theodore Marston is the director.

GEORGE O'DONNELL, operatic basso and all around actor, has been engaged by the Vitagraph company, and will be seen in the adaptation of "My Lady's Slipper," produced under the direction of Ralph W. Ince.

JAMES DUKIN as a reply to the insinuation of Hugh Ford to the effect that he bought his art by the ton has issued a challenge to his colleague of the Famous Players directorial staff. James though very much peeved has suggested that they go to a neutral art dealer of New York City and with that gentleman acting as judge each select the ten most beautiful and most valuable objects d'art in the place. The man making the nearest appraisal to that of the dealer himself is to dine at the expense of his utterly-chagrined opponent.

JAMES KIRKWOOD is another Famous Players director that is slightly peeved. It became rumored about recently that as soon as he heard that the company had leased Durland's Riding Academy for a studio that he straightway ordered from his tailor six riding suits. He has been laboriously explaining ever since that they were six sack suits, but that owing to the latest style in men's trousers calling for an extremely narrow and tapering cut some roughneck not up in the niceties of masculine sartorial perfection spread the rumor that he was ordering riding trousers.

TOM TERRISS has just discovered that being a moving picture actor also has its drawbacks. When he went to take out some additional life insurance recently, he found that his occupation was classed as extra hazardous along with that of steeplejacks.



## Friend Wilson's Daughter

A Drama of Revolutionary days well lived by  
ROBERT BROWER, BIGELOW COOPER,  
GERTRUDE McCOY and HAROLD MELTZER

"FRIEND Wilson's Daughter," is unusual for interest in the suspense maintained. Not until the very end—that most desired quality of plays—do we guess how the heroic Captain is going to escape apparently inevitable death as "a traitor" to his beloved cause. Next, the characterization of Robert Brower as the stern old Quaker father; Bigelow Cooper as the hypocritical religious friend, and Harold Meltzer, a new face and the hero, are highly commendable. Gertrude McCoy, as the Quaker girl who would not be a Quaker in love, fits well. There is an atmosphere about this feature, quickened with fiery blood 'neath Quaker exteriors, which makes it much more than "a costume play." Direction Langdon West. 3000 feet. Friday, November 5th.

Raymond McKee and Julian Reed in "The Parson's Button Match." Direction Will Louis. Wed., Nov. 3d. 1000-foot. Comedy.

Richard Tucker and Grace Williams and "Waifs of the Sea." Direction Frank McGlynn. Sat., Nov. 6th. 1000-foot Drama.

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## FEATURE FILMS

### "THE WHITE PEARL"

(Continued from page 28)

is not called upon to do any great amount of acting still the fact that she walks about in her natural self is pleasing enough for the most carping. The balance of the cast handled minor parts in a thoroughly capable manner. The story though slight is delightful. Nancy and Bob are not allowed to marry because they are too young. Nancy is sent on a sea voyage for her health and Bob is sent to Yokohama by his father to take charge of the Eastern end of the business. Nancy is traveling by schooner and Bob stows away on the same vessel. When they are far at sea he discovers himself and the two spend the lengthy voyage in love making. Near the coast of Japan the schooner springs a bad leak and sinks. There is a panic, the crew seize the only life boat and Bob in tying Nancy to a raft is knocked unconscious by a belaying pin thrown by a sailor. Nancy floats ashore, and Bob finds a floating spar and is rescued and taken to his destination. While floating about on the raft in an unconscious condition the tide has floated the missing pearl of Buddha around Nancy's neck and when she is discovered on the shore she is mistaken for a Goddess. She is taken in by Setsu and his wife, a wealthy Japanese and given every luxury. Her privations have caused her to lose her memory and she acts like a little child. Two Chinese pirates have heard of the great value of the pearl of Buddha and successfully kidnap Nancy and after selling the pearl sell her as a Geisha girl in one of the Yokohama tea houses. There she is about to be sold to Captain Fetherstone for immoral purposes when she is rescued by Bob. The sight of her lover brings back her memory and the usual happy ending follows.

### "HIS WIFE"

A Mutual Masterpiece in Five Parts. Produced by the Thanhouser Studios and Featuring Geraldine O'Brien and H. E. Herbert. To be Released Oct. 28.

May Her Husband . . . . . Geraldine O'Brien  
Edith . . . . . H. E. Herbert  
May's Aunt . . . . . Lorraine Huling  
Bill . . . . . Inda Palmer  
Theodore von Elts  
"His Wife" is the story of a great misunderstanding which causes many a tear to be shed and almost wrecks the lives of two people. The son of a very rich man returns home from India, where he has been in the British Army, to find that the girl he has always loved loves his younger brother, Bill. In reality she has secretly been married to his brother who to escape his creditor has gone to Australia. The man seeks out a small town near the sea and here meets a pretty little fisher girl whom he falls in love with and marries. They go to his home to live and here his wife, May, comes in contact with Edith. Edith tells the man that she is married to his brother and many secret meetings are held to talk over what had best be done. May does not understand what the relationship is between the two and one night sees her husband take Edith in his arms and comfort her. She decides that the only way out of this is to kill herself and leave her husband free to do what he wishes to do. She goes to the sea and throws herself into it, but is picked up by some smugglers who take her to a convent. Here she cannot remember what her name is and not until she reads that one of Henry Denny's sons has married Edith does she know who she is. Thinking that it is her husband who is married she determines to take the veil. Five years pass and she volunteers to go to a lepers' camp as a nurse. On her way to London she goes to the station of the town where her husband lives, and here she sees the brother, Bill, with his wife, Edith and their children. She sees her mistake then and goes out for a walk, while waiting for the train to refresh herself. She wanders to the cemetery and there finds her husband bemoaning her death at a stone he has erected in her honor. They embrace and while they are

in each other's arms, the other sister who is going with her, finds them. Then she is told that she has never taken her final vows and that she can give up the veil.

The story is stretched about here and there, but yet it seems to gain its point if it has a point. Geraldine O'Brien adds a great deal to the picture. Her only fault seems to be in her emotional scenes, but that seems only to be a lack of experience. Let us hope that she will be seen on the screen again. H. E. Herbert as the husband does very well and makes one feel that he means what he is doing. Lorraine Huling gives a touch here and there to her part, which does more than any big work to show her capability. Theodore von Elts, as her husband, photographs very well indeed, and even in the small part he takes his personality is predominant. It is fine to see how a small part, such as his, can be made so much of.

### "THE BLUDGEON"

Five-Part Feature Production Based on Paul Armstrong's Play of the Same Name and Featuring Kathryn Osterman. Produced for the Equitable Pictures Corporation under the Direction of Webster Cullison.

The person responsible for the adaptation of "The Bludgeon" must be commended for a task well done. He has taken a subject with many disagreeable features and moulded a story, that, while it may have many time-worn points, is at all times interesting and furnishes an excellent cast with unusually good opportunities. As a play "The Bludgeon" was not over successful; as a picture, after emerging from a thorough overhauling at the hands of the adapter, it is a picture well up to the standard of current feature releases.

While mentioning the adapter first, one must not forget the credit due to a director with a remarkably fine sense of the dramatic and a cast, headed by Kathryn Osterman, of more than ordinary ability. Miss Osterman, who has been seen to advantage in comedy roles on the screen, is a great deal more successful in the trying emotional role provided her here.

The story is the rather worn one of the poor man's wife who aspires to be rich, then the cottage becomes a palace, and unhappiness results. You can probably imagine the twists and turns of the plot yourself. It is steadily mounting in intensity, there is a certain grip to the incidents which reach a smashing climax. The settings are at all times pretty, and the photography excellent. Minor fault can be found with the fact that the players are allowed to stare so much at the camera lens; it destroys the illusion of some very good acting.

**The Steadfast** (Lubin, Oct. 13).—A two-reel drama, telling the story of a contract which was let for the cement used in the construction of a bridge. There is some lively acting and fairly sworn papers which send Henry Weyand to jail on account of the bridge collapsing just after it had been completed. Weyand finishes his sentence and then comes back to his wife who has been steadfast to him even with the man who sent her husband to jail bothering her with his attentions. However, when Weyand returns from jail he finds the papers which convict the other man. It is a human interest story all the way through and one worth while seeing. Little Leslie and Joseph W. Smiley in the leads are most enjoyable.

**Suppressed Evidence** (Essanay, Oct. 11).—A two-part drama with nothing exceptional in the plot, but it includes some good work on the part of G. M. Anderson, Leona Anderson, Marguerite Clayton, and Lee Willard. The wife of a man gives him a revolver and a note to her lover, telling him to do away with her husband. Her husband is called to her lover's house. As he is sitting at a desk with a mirror in front of him he sees the man take out a revolver and he rushes back to stop him from shooting him. A struggle ensues and the woman's lover is killed. The husband goes through the pockets of the man and finds the note from his wife. His first thought is to exonerate but he thinks of his child and decides he will not try to exonerate himself. He is sent to prison and fifteen years later he returns home only to be requested to leave the house by his wife. He remembers where he hid the note and there finds it. The note he shows to his wife and she sees how much he really cared for her by going to prison for something he was not to blame. She then bids him stay. The picture is very well done.



## REVIEWS OF LICENSED FILMS

**His Wife's Sweetheart** (Edison, Oct. 17).—The wife wishes to have a dog which she calls a "woof" but her husband says if there's a "woof" there's no wife. Then troubles start and the wife goes to a hotel and her husband follows, taking the room next to hers. He listens to her weep and is joyful to think that he is being victorious, but while he comes to listen the wife gives up her room, which is taken right away by two vaudevillians. He listens again and hears their act being rehearsed. He thinks that his wife is not true to him. Therefore, he breaks into the room and does what he can to "beat up" the actor but, alas, he is beaten and then when the actor's wife comes out of the closet he sees his mistake and returns home rather worse for wear with a dog tucked under his arm. His wife takes the dog and is so interested in it that she falls to even see him. It's a good one-reeler and would have been better if a little of the slap-stick work had been left out. B.

**When Youth Is Ambitious** (Lubin, Oct. 21).—A story with a touch of delicacy which is spoiled by the coarseness of trying to make it too big. John Forbes, when the picture starts, is an ambitious young man, living modestly in a boarding house where the girl he loves lives. In the same house there is a young man by the name of Frank Mason, who loves the same girl. Forbes is very ambitious and after meeting the daughter of his employer he sees that by marrying her he can get ahead with greater strides. So he marries the daughter of his employer and the girl of the boarding house marries Mason. There is a lapse of time and these two couples have grown-up children. The daughter of Mason works in the office which Forbes now owns. Forbes has a son, who falls in love with Nanette Mason. The older Forbes sees a strong resemblance in the young girl to the girl he loved in his youth and for that reason proposes to her. The son overhears this and threatens the father, but just in time, the mother of the girl rushes in and the young girl and the young man fall into each other's arms. It seems a shame that a plot of this sort should be lost but yet it is not all lost. John Forbes, as John Forbes, is better old than he is young. His work and that of Kenneth Greene was very good. Unfortunately Lilla Frost does not have a part which gives her a good chance. B.

**The Lonely Fisherman** (Lubin, Oct. 21).—A little story of the sea in one reel, telling about a hunchback fisherman who is alone in the world and very lonely. One day he picks up a small child who has been shipwrecked and she lives with him. After some years, however, a young man comes to live with him and he falls in love with the girl. The fisherman's first idea is to put him out of the way but finally he sees how happy the girl seems with the young man and he leaves them. There are some very nice little scenes worked into the picture, but Melvin Mayo is hardly the type to the part of the hunchback. Dorothy Barrett is very appealing in the role of the girl and Jay Morely as the boy is wholehearted and pleasing. B.

**Cutting Down Expenses** (Lubin, Oct. 19).—John Wilson has just been married and a friend advises him to get cut-rate tickets. This he does, and when he gets on the train he finds that the tickets are made out not to them as man and wife but as two people not related. When they arrive at their destination a man who was on the train with them tells the man at the hotel that they are not married. The house detective is sent to their room and there he is shown their marriage certificate. There are some scenes on the train that are somewhat amusing but as a whole the picture lacks originality. The cast includes David L. Don and Mary Charleston. B.

**Playing Horse** (Lubin, Oct. 23).—Billie Reeves in another slap-stick affair, in which he takes the part of a hypnotist after the man who originally does the act is thrown out of the theater. One might laugh once and a while during the rough house. It seems too bad that Fannie DeForest must be wasted in such a part as she takes. B.

**The Broth of a Boy** (Edison, Oct. 13).—A nice little story in one reel, which opens with a very rich man, watching a young newsboy "lick" a bigger boy. This so pleases the rich man that he goes to see where the boy lives. The boy is supporting his mother and quite by chance he finds a pocketbook with a large sum of money in it, and advertises for the owner. While he is waiting for an answer the doctor tells him that his mother must have more and better food, so the boy takes some of the money and is seen taking it to his hiding-place by a policeman. He is arrested, and is going to be sent to a reform school, when the rich man comes in and saves him. He then is given an education, and the rich man is happy to see him set on so well. The story ends. It may sound odd but it is done so very well that the sentimental part of the story is lost, and it really appeals. B.

**A Woman Reclaimed** (Lubin, Oct. 22).—A one-reel production not especially well produced but somewhat new in theme. A young police officer is promoted to the plain clothes squad, and on one day when he is out he bumps into a woman and knows her bag from her hand. He sees her face and cannot forget it. He admires her, although he has seen her but once. She turns out to be a notorious diamond thief. The young man is out on the case, and finds her in a house looking for the safe. She is able to strike him down and then hearing something, she hides behind a curtain. The chief of the force who is out on the case also enters, and finds his man on the floor. The chief thinks it is a put up job, and tells him that because he loves the woman he helped her get away. The woman hears this, and comes from behind the curtain, and gives herself up. The story ends. Lilla Leslie is notably good in this picture. B.

**Hearst-Selig Weekly News Pictorial, No. 82** (Oct. 1).—The first picture is that of the Naval Advisory Board in Washington, with Secretaries Daniels and Thomas Edison in the foreground. Then the camera man takes a jump to Kalamazoo, Mich., where one sees children with their dolls in a parade. Then a street over to San Francisco, where a horse show is being held. Here is shown some riding by S. A. Cavalry men. From there back to Philadelphia to see the testing of the new high pressure steam for fire prevention. From Philadelphia to a Russian base, where one sees some fine and daring riding done by the Cossacks. Then on to see some more of the conflict in Italy where some Italian cavalry are making advances through barbed wire. Then by the way of variety, some of the newest fashions are shown, and back to earth again, and there are shown some bowlers at the Crescent Athletic Club. In San Francisco again one sees some of our submarine craft starting off on a record-breaking trip. Last and far from the least the President is seen with Mrs. Norman Galt at the baseball game in Philadelphia. B.

**The Emerald Gem** (Lubin, Oct. 11).—A one-reeler, with L. C. Schumway, Melvin Mayo, and Jessilyn Van Trump. A woman detective solves the mystery of a stolen gem, which is prized by its owner very highly. The thief sets off a flashlight, and works the shutter of a camera, and takes a picture of himself robbing the safe. The shutter, however, does not work, and all that is taken is the hands of the man. The servant is suspected, and another man is found with the gem on his person, but his hands do not match up with the picture. An examination of all the hands at the house reveals the thief. Of course, the man who is suspected loves the girl, but as he was not the thief, he falls into each other's arms and all ends happily. B.

**The Romance of a Beanyery** (Lubin, Oct. 10).—A slapstick comedy, in which many people are shot and many falls are taken, all of which have no effect except to make them jump a trifle. It is hardly amusing. B.

**The Price of Plea** (Lubin, Oct. 16).—A Billy Reeves' rough house ribald comedy with lot of action. The idea is good for a sandwich man, who is dressed in a convict suit, goes into a freight car, and is thrown out in a small town, where he has many experiences. Billy Reeves is in his regular form. B.

**Billy's Stratagem** (Biograph Release, Oct. 21).—A one-reel picture directed by D. W. Griffith. Billy's mother and father are out in the woods, with no one in the stockade except the old grandfather. Then Indians have gotten some firewater, and have become excited after taking too freely. They go to the house and kill the grandfather, and so after Billy and his young sister, Billy makes a time for, and puts it in a cask of powder, then leaves by the back way. The powder blows up the house and destroys most of the Indians. The picture is fine in detail, but the acting might have been better. B.

**Broncho Billy, Sheepman** (Essanay, Oct. 8).—A one-reel drama, with Marcuerite Clayton, G. M. Anderson, and Willard Lee. The story is that of the persecution of the sheep herders out West in the olden days. A very nice story of love is woven in throughout the picture, which will appeal to the audience. The mentioned members of the cast all do well. The little girl in the picture does some very fine riding, considering the role she is in. B.

**Miss Sticky-Mouffe Kiss** (Vitagraph, Oct. 8).—Another Sidney Drew picture in one reel done in the usual Drew style. Nothing noisy, but just a real good comedy work. Drew as the young man becomes engaged to a young girl, done by Mrs. Drew, and goes off to his army post, where he is stationed for three years. During this time he does not see the little girl to whom he is engaged and when he returns he finds her still talking baby talk. This annoys him very much but he determines to see it through and marry her. On their wedding trip in fact the first dinner they have together she becomes very kittenish and it so disgusts her husband that he calmly walks out into the ocean and drowns. Mrs. Drew is at her best and Sidney Drew shows his best comedy work. B.

**Bob's Love Affairs** (Biograph, Oct. 9).—Bob has many girls and he flits from one to another but each time when it gets to the great question—he is never accepted because of his reputation as a flirt. Only one girl has ever loved him truly and she has been forgotten. Bob, after many disappointments, goes to the seashore to "recoup" and here he has another. He is most despondent and while in this condition he sees a boat out on the ocean capsized with a girl in it. He goes to rescue the girl and finds that the girl in it is his old and best love, Allan Hale and Madge Kirby are seen in this one-reel picture, and they are seen to advantage too. B.

**The Foreman's Choice** (Selig, Oct. 12).—Tom Hickson, the new foreman, trades horses with a man unknown to him, Bull Dexter. Dexter is a fugitive from justice and is known only by the markings of his horse. Dexter's step-daughter, Vicki, is saved by Hickson and from then on they fall in love with each other. The ranchman having seen the description of the horse suspects the new foreman. When the sheriff sees him, however, he knows that he is not the man. Hickson offers to catch the rustler and just when he has him Vicki finds them and tells him that Hickson is her stepfather. Hickson then lets him go. Victoria Forde as Vicki, is as usual, capable and Tom Mix as Hickson, is a good man to play cowboys her. There is one scene which is, indeed, thrilling, and that is where Hickson saves Vicki from sliding down a very steep hill. B.

## NEWSY NOTES

Several alterations are being made to the Edison studio at Bedford Park. Offices are being built in the space formerly occupied by dressing-rooms, the idea being to centralize each department's work for greater efficiency.

A sub office of the V-L-S-E was opened at Washington, D. C., last week in charge of F. B. Spurrler, who will work under the management of J. S. Hebrew, the Philadelphia Branch Manager. Other recent changes in the V-L-S-E sales force include the appointment of J. M. Duncan as manager of the Detroit office, succeeding R. H. Hutton, who has been transferred to Cleveland, and the addition of J. P. Pruett to the staff of the Cleveland office.

For filming scenes in Essanay's six-act feature, "The Raven," adapted from George C. Hazelton's romance of Edgar Allan Poe, an exact reproduction of Poe's home, built shortly after the Revolution at Fordham, New York, was erected in the Essanay studio yard.

Otis Harlan's own story of his opinions on motion pictures and the filming of "The Black Sheep," has been prepared in plate form in Selig's series that is supplied to newspapers free of charge. Exhibitors who have induced their newspapers to use these features report that they are of great value as business boosters.

"The Birth of a Nation" is now in its thirty-third week at the Liberty Theater, and present plans indicate that the Griffith production will be held there for the balance of the season.

## VITAGRAPH

"THE PRINCE IN DISGUISE"—Comedy

Monday, Oct. 25

A charming little juvenile comedy concerning a little girl who mistakes little Tommy McQuire for a prince in disguise such as described in her book of fairy tales. Amusing adventures for low, which end happily for all concerned. Presenting BOBBY and HELEN CONNELLY.

"TO CHERISH AND PROTECT"—Three-Part Drama Tuesday, Oct. 26

Broadway Star Feature.

After gambling with a customer's stock and losing, a stockbroking firm is ruined. They trick one of their number into a promise which nearly ends fatally, but after some thrilling adventures, his enemies are conquered and he is reunited with his faithful wife. An all star cast.

"ITSKY, THE INVENTOR"—Comedy

Wednesday, Oct. 27

Itsky can invent anything from a left-handed monkey-wrench to a waterless fish-globe, but he invents one contrivance which causes an awful mix-up. He is apparently "in for it," but he gets out all right; so does his victim. HUGHIE MACK and HARRY FISHER play the leads.

"THE UNFORGIVEN"—Drama

Thursday, Oct. 28

He neglects his wife and suffers the consequences. She pays the heavier penalty, however, and becomes one of the Unforgiven. There is a startling surprise in store for you at the close. CHARLES WELLESLEY, ZENA KEEFE, I. ROGERS LYTON and ROSE TAPLEY are the cast.

"A CASE OF EUGENICS"—Comedy

Friday, Oct. 29

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Saturday, Oct. 30

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MONDAY, NOV. 1

"THE SULTAN OF ZULON"—Two-Part Comedy

TUESDAY, NOV. 2

"A FAMILY PICNIC"—Comedy

WEDNESDAY, NOV. 3

"THE EBONY CASKET"—Comedy

THURSDAY, NOV. 4

"BEAUTIFUL THOUGHTS"—Comedy

FRIDAY, NOV. 5

"ANSELO LEE"—Three-Part Drama—Broadway Star Feature

SATURDAY, NOV. 6

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## FOR PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

"Although the rights of the author of a motion-picture scenario are protected at common law to exactly the same extent as the rights of a manufacturer of a book, the writer for the screen has long felt that, owing to present conditions in the picture business, some additional assurance of safety for his work would be very desirable," says The Bulletin, of the Authors' League of America. "Under our present copyright law no provision is made for the registration of scenarios. On the other hand, dramatic and musical manuscripts enjoy copyright protection. It has been frequently argued that the cases are parallel. This is not, however, the fact. The copyright law as it now stands, was designed to afford protection to such works as are placed before the public. It will be noted that book manuscripts are not copyrightable; but book manuscripts are not made accessible to the public at large until publication and not until then may they be entered in the copyright office. Dramatic and musical works, on the other hand, are publicly presented before publication, are sometimes, in fact, never published at all and they are therefore registrable under the copyright code. The motion-picture scenario itself is not intended for public presentation. The film, of course, which is made in accordance with its direction, is presented to the public and is therefore copyrightable. But it is not against the public primarily that the scenario writer needs protection. It is against the producer to whom he submits his work, or against the \$25 a week clerk in the producer's office who reads the manuscript submitted. So many of the producing companies have proven themselves utterly unscrupulous that the author hardly knows where to turn with his manuscript. In order, if possible, to relieve this unsatisfactory situation to some extent, the Authors' League has, at the suggestion of Dr. F. R. Wheeler, established a registration bureau, where scenario manuscripts may be filed for the moderate fee of fifty cents a scenario." Then on another page of The Bulletin appears an ad giving the necessary conditions to accompany registration.

With all due respect to the Scenario Registration Bureau, of the Authors' League of America, Inc., we fail to see how this new scheme will in any way enhance the so-called safety of motion-picture plots. In a brief summing up it would appear that the ambitious author is asked to send fifty cents along with his script to the "Registration Bureau" and the Bureau will then submit the script to the \$25 a week clerk. Why then should not the author submit his script directly to the film concern and save that fee of fifty cents? Ever and anon, the question of scenario copyright comes up. There was such a wave of misleading ideas a year ago that the editor of this department caused to be introduced in Congress a bill which, if passed, would have afforded iron clad copyright protection to motion picture scenarios. Immediately after the bill's introduction those most vociferous in demanding copyright became silent as the grave and awaited for the other fellow to bring the lever of popular approval to the measure. With the exception of the Photoplay Authors League, which did all in its power as an organization to arouse interest, the individual writers turned to other grievances. As a consequence that bill to copyright motion picture scenarios was buried in committee. It has never seen the light of day! Why? Simply because the calamity howlers refused to back a measure they had been almost universally demanding. By personal letters to Congressmen, petitions and other moral support, the bill would have become a law. Personally, we never favored copyright protection for scenarios. The writers demanded such a measure, the DRAMATIC MIRROR through this Department interested the best legislative talent, and then the bottom dropped out of the box. The trouble with many ambitious scribblers, possibly some of them connected with the Author's League of America, is that they submit their stories promiscuously to any and all concerns. These writers, many of them experienced, would hesitate to submit a book manuscript or a short story manuscript to an obscure publisher without investigation. Yet these

draftsmen send out their motion picture plots to "wild cat" film manufacturers and then classify the dependable manufacturers with the crooks when their stuff is stolen. There may be \$25 a week clerks in some film editorial offices, but the editorial readers of the substantial companies are men and women of honor and standing, many of them experienced in various branches of literary labor. It is a hasty judgment that would classify these experts with the cheap and the unskilled. The reputable film manufacturer will not steal your ideas and in all of our marketing we never experienced a theft. There are literary coincidences, but not many, the entire secret is to know the market, to select the bonafide and dependable manufacturers, and from them you will receive honorable treatment. We have arrived at the conclusion that successful photoplay authors do not desire nor do they need copyright protection. The others had their opportunity to obtain such protection, have yet for that matter, for a well drawn up copyright measure lies buried in Congressional committee. Agitation will cause it to see the light of day.

Will the time come when the creative artist will create the stories and the technical writer evolve them into proper scenario form? Many students of the profession of photoplay writing are inclined to believe the time is near and among them is the well known novelist and photoplaywright, Gilson Willets. "In reality the time has arrived when the man who creates the plot goes little further," said Mr. Willets recently. "After the plot is approved it goes to salaried men who whip the plot and action into proper screen form. Needless to say the man or woman who furnishes the original plot will receive the largest remuneration. I shall not enter into a discussion as to the justness of this situation, but the fact remains that it is becoming so. In my opinion there are perhaps two dozen men and women in this entire country who can write a 'working layout,' so termed. There are many versatile writers who are by courtesy termed photoplaywrights, but the ideas of these men and women are generally re-written into more proper screen form by some staff scenario writer. And so what is the best to do? Evolve the strikingly original plots. In other words do creative work and sell this work both to the magazines and the film companies, or specialize in motion picture screen technique. The man who creates draws the larger remuneration." To get down to bed rock, it is a fact that very, very few of the well known writers whose names adorn the animated screens these days write a working scenario. They write the plot, put it into a form which they fondly think is technically correct and the re-write man, the editor of subtitles, and the cutter and trimmer, do their share. The technique of the novel and the short story is not the technique of the photoplay by any manner of means.

"It is better to write one good script than a hundred poor ones, and you must write a hundred poor ones before you can do a good one," pertinently remarks Epes Winthrop Sargent. Truer words were never spoken. Ask the pioneers, the writers who were toiling years ago about their fortunes and misfortunes. Six years ago market conditions were not so discriminating as now and yet the star writers of to-day were plastering the walls with rejection slips. You must write a hundred poor scripts before you can write one good one, one perfect one. You cannot sit down at the typewriter and tap off a masterpiece in a short time. You must give thought and study to your plot and then you must revise that which you have put down. "I wrote a fine two-reeler last evening in two hours. After dinner I sat at my typewriter and never arose until the story was finished," boasted the Author-of-Six to the editor recently. We made a mental note that the story would not sell—nor did it. The writing of photoplays is a profession, and art. You cannot dash into a court room and plead a case without study and practice and recognition. You cannot cut off a man's arm without five or six years of study of proper surgery. Neither can one dash off scripts nor can one sell scripts successfully without practicing which means writing a very great many before recognition comes.



## "THE COQUETTE" IS LIKED

Kalem Offers Pleasing Four Reel Feature—An Arnold Daly Feature—"Heart of the Blue Ridge"

### "THE COQUETTE"

A Four-Part Original Drama Featuring Rea Martin. Produced by the Kalem Company as a Broadway Favorites Production, for Release on the General Film Company Programme, Nov. 1.

Doris Cadwell ..... Rea Martin  
Her Father ..... Henry Hallam  
Don Gordon ..... James Cooley  
Hall ..... Joseph Sullivan  
Harris ..... Frank Wood  
Lane ..... Horace Haine

"The Coquette" is a good melodrama and though one cannot express any great admiration for the characters which the story deals with, still the picture is interesting and entertaining and has been given a good production. Rea Martin in the leading role is particularly delightful and seems to have been fitted by nature especially for this part. She has a beautiful pair of eyes and knows how to use them, and, in so far as she is concerned, uses them to good purpose. James Cooley, playing opposite, would have been more pleasing had he put a little more fire and life into his acting. His work was lacking in punch. Henry Hallam handled a difficult part well, and it is to him that the acting honors of the production belong. The supporting cast handled minor parts well.

The story deals with an ardent coquette who, by the wondrous beauty of her eyes, compels men to do her bidding. After working upon her indulgent father until he has speculated large sums of the firm's money, she works upon her lover to help her destroy the evidence. He is caught and sent to prison. Previously she has worked upon a wealthy neighbor to provide expert counsel to free the lover at the trial and when this is unsuccessful and he is sent to prison she works upon one of the guards to let him escape. The three make a get-away in the girl's automobile and in a running fight the guard is shot. After the marriage of the two fugitives coincidence steps in for they accidentally run into the young man's former employer and the girl confesses that it was her father who was the real thief. An interview with the governor results; the father confesses; the coquette and her husband fall in each other's arms, and it is to be hoped live happily ever afterwards.

### "AN AFFAIR OF THREE NATIONS"

A Five-Part Gold Rooster Play Produced by Arnold Daly and Ashley Miller with Arnold Daly in the Leading Part. To be Released Oct. 22 by the Pathe Exchange.

Ashton-Kirk ..... Arnold Daly  
Dr. Morse ..... Sheldon Lewis  
Phillip Warwick ..... William Harrison  
Pendleton ..... Charles Laite  
Drevoenoff ..... Charles Krauss  
Okin ..... Geoffrey Stein  
Karowski ..... Martin Sabine  
Humani ..... George Melville  
Louise Morse ..... Louise Rutter  
Nanon ..... Doris Mitchell

An intricate story of a stolen treaty which was drawn by the representatives of three nations and kept a secret. The story starts with the mysterious threats to take the life of a well-known doctor, who has in his possession the paper which fell into his hands while he was caring for the wounded during the Russo-Japanese war. The doctor is murdered and Ashton-Kirk is called on the case. Ashton-Kirk is a wealthy young man who spends his time in the study of old documents and treaties. He has a mind which is quick to grasp situations and to imagine what might have happened. Just at the time of this murder, the United States is in a very trying position, and all depends upon these papers which are stolen. The story is far too involved to go into every detail but it is a big one, and carries along with it a love story which is most entertaining. In the detail of construction there are many exciting scenes which hold the attention and give one many a thrill.

Arnold Daly, as Ashton-Kirk, is dashing and sincere in his work, which consists of some violent struggles and some deep thinking. He makes love as well on the screen as he does on the stage, which is saying a great deal. Next to him in the run for laurels comes Charles Laite as Pendleton, his friend and assistant.

The honors for the other sex in the piece go to Doris Mitchell as Nanon, the housekeeper for the doctor. Her work is excellent, and although she has little to do, there is no lack of quality in what she does. Opposite Arnold Daly is Louise Rutter, but her part requires nothing more in addition to what she has already—charm.

### "THE HEART OF THE BLUE RIDGE"

The World Film Corporation Presents Clara Kimball Young. Released Oct. 18 in Five Reels.

Plutina ..... Clara Kimball Young  
Zeke ..... Chester Barnett  
Dan Hughes ..... Robert Cummings

Laid in the heart of the Blue Ridge the picture lacks in no way a beautiful setting. The great hills and the forests are enough to take the eye of any scenic writer and director. It forms a background which abounds in opportunities for romantic ef-

fects. Quick action in plot is sacrificed by the director for the beauty of scenery, and he is hardly to blame if he has any idea of beauty. The story is very weak and could have been done in one reel, but the trip to the Blue Ridge would have been great entertainment and that would have been a sacrifice.

Plutina, a young girl living with her grandfather in the moonshine district of the Blue Ridge, loves and is beloved by Zeke, a young farmer. She is also loved by Dan Hodge, a moonshiner, but as his love is not requited he seeks to revenge Zeke and threatens to take Plutina away. One day when Zeke is called to town, he goes to the station and gets there just in time to see his train go out. He sits down to wait seven hours for the next train. While he is waiting, Plutina is captured by Hodge who takes her far back into the mountains. Some one finds Zeke at the station and tells him what has happened. He gets a great crowd together and they start to run down Hodge. Zeke finds Hodge beating Plutina and in a struggle throws him over a cliff. So the story ends.

There is no mistake in that the plot is slight and a trifle hackneyed, but it has such a beautiful setting that it leaves a very pleasant impression on one. Clara Kimball Young does the work of an artist and shows the value of the training she has had. She is sincere, sympathetic and really human. Chester Barnett as Zeke is a real country youth, with a sense of honor which fortunately is not overdone. Robert Cummings brings out the scheming, brutal character of his part very well.

The detail of the picture is carried out extremely well, but the photography, in some places, is not as sharp as it might be. The picture, with its lack of plot, is so well handled in other respects that it is most entertaining. It is a beautiful picture with, thank heaven, no harrowing detail.

**The Sign of Broken Shackles** (Kalem, Nov. 3). Alice Hollister is featured in this two-part picture, which has for a foundation an exceedingly strong story with several intensely dramatic situations. Produced under the direction of Harry Millarde, the picture has been staged in an able and consistent manner with good realistic settings and some excellent photography. Alice Hollister in the leading role is pleasing at all times. The story deals with a group of West Indian planters in the power of their unsympathetic English landlord. They form a secret society which the young heroine is forced to join for protection, because she thinks that she has killed a man. Later, she enters upon a stage career with great success, and wins the love of Lord Harcourt, the owner of the plantations. At a meeting of the secret society it is decided to kill Lord Harcourt, and as proxy for the young girl, the leader of the band draws her name as the one to commit the fatal deed. There follows an intensely dramatic situation when the girl gets the gruesome notice from the society which compels her to either kill her lover or die herself. She finally decides to impersonate her lover, and arranges with the leader of the band to commit the crime. He is just about to stab her, thinking that she is Lord Harcourt, when the real Lord Harcourt rushes in, just in time to avert the deadly blow. The situation is explained, and she promises to be more lenient with the suffering planters.

**Nell of the Dance Hall** (Lubin, Oct. 20). In this three-reel drama Nell, a dancer in a dance hall, escapes through a window when the police raid the place. She runs into a house, which proves to be that of the Rev. Miles, and he shields her from the police. She lives in the house with Miles, some time under the care of his housekeeper. The trustees of the church resent the friendship which has grown up between the two, and ask Miles to give her up. Nell hears of this, and leaves the house, and goes to the sexton, where she cares for his sick wife. Miles works himself sick trying to forget her, and the day of his breakdown he calls for her in his delirium. She goes to him, and while she is there the trustees from the church come, and she sends them all away. The doctor orders Miles to go to the mountains, but he has not enough money to go, so Nell goes to the dance hall where she has promised Miles she would not go, and gets employment and receives an advance in salary which she gives to Miles, telling him that it is from his congregation. Miles goes to the mountains, and receives a weekly check thinking all the time that it is from the church. Nell intercepts a letter from the trustees, advising him that his services are not needed at the church any more, and when Miles return he finds that his position is filled by some one else. He then realizes what Nell has been doing, and goes to the dance hall to claim her. Although there is nothing new about the story, it is told in very good form, and the work of Edythe Sterling and L. C. Shumway is exceptionally good.

**Youth** (Vitagraph, Oct. 8). The story of an artist, how he married one of his models, and after some time when he was in competition for a great prize on the subject of youth, he was not satisfied with her as a model and got another. The artist became very much engrossed in his new model, which caused his wife a great deal of worry. While this was going on in her mind, an old friend came to see her, and showed her how unhappy she was. He offered to take her away, and she consents to go, but on the time appointed for their departure she changed her mind, and went to her country place. The artist soon saw the mistake he had made by a letter he received from her, saying that she was ready to help him any time he needed her. He went to the country, and was horrified to find that she had had an accident, which had burned her face. Fortunately her face is not scarred, but she hides it from him, so that he will think she was marked for life. This had no effect on him, and he claimed her as she was. Seeing then that he really cared she showed her face, and the picture faded out. The picture was very human, well directed and well acted by Antonio Moreno, Frankie Mann, Donald Hall, and Mlle. Valkyrien.

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SCREEN CLUB**"THE HONOR OF THE CREW"**Vitagraph Presents Stirring Athletic Feature—"The Laurel of  
Tears" a Strong Biography**"FOR THE HONOR OF THE CREW"**A Three-Part Story of College Life Featur-  
ing Muriel Ostriche. Produced by the  
Vitagraph Company Under the Direction  
of William P. S. Earle for Release as a  
Broadway Star Feature on the General  
Film Company Programme.Dick Morgan ..... James Morrison  
Robert Brent ..... William B. Davidson  
Viola Scott ..... Muriel Ostriche  
Her Mother ..... Hattie Delara  
Rosenberg ..... Edward ElkasWith the exception of two or three little  
inconsistencies this picture has been well  
done, showing as it does some most ex-  
cellent scenes of the intercollegiate regatta  
at Poughkeepsie. The story is of the  
slightest with just sufficient plot to carry  
it along. But that is all that is necessary  
for the interesting and entertaining part of  
the picture is the scenes of college life,  
the scenes showing the training of the  
crew, and the scenes of the observation  
train and race at Poughkeepsie. Although  
the race was not the real intercollegiate  
struggle, still it was staged in such a realis-  
tic and life-like manner that one could  
arouse fully as much excitement. It was  
a mighty good boat race.For some unknown reason Muriel Ostriche  
did not photograph as well in this picture  
as is usually the case. Whether there was  
something wrong with her make-up or  
whether the camera man was at fault it  
is hard to determine, but the fact remains  
that the well known beauty of this young  
star was not given a fair chance to show  
itself. James Morrison, as the stroke of  
the varsity crew, gave a good portrayal of  
a young bronze giant and the supporting  
cast was good.William P. S. Earle, the director, should  
be congratulated for the manner in which  
he infused that mysterious quality known  
as college spirit into the production. All  
of his scenes were particularly good and  
well selected. He missed a good opportunity,  
however, in not showing the crew at their  
breaking training dinner. The dinner scene  
he did show was far from being a college  
crew dinner. Another little inconsistency  
was in having the manager of the crew also  
trying for a place in the boat. Such  
things just don't happen at any of the uni-  
versities large enough to support a crew.  
There is a limit to human possibilities.The story deals with two young men both  
in love with the same girl. Both are try-  
ing for the crew, though one is already the  
manager. The manager gambles with the  
crew money and loses and then in order to  
recoup and save himself from disgrace en-  
ters into a nefarious plot with a crooked  
gambler. The night before the race he  
weakens one of the oars by sawing it part  
way through under the leather. At the  
most exciting part of the race just as the  
crews have entered on the last mile the  
weakened oar, in the hands of the stroke,  
by the way, breaks. It looks like certain  
disaster but the stroke with rare prescience  
of mind jumps overboard and the crew with  
the seven remaining men pulling their  
hearts out wins by a nose. The crooked  
manager confesses to his roommate, the  
stroke, and the latter gives him the neces-  
sary money to make good his peculations.  
The stroke, of course, wins the girl. E.**"THE LAUREL OF TEARS"**A Three-Part Original Drama Featuring  
Vera Sisson. Produced by the Biograph  
Company for Release on the General  
Film Company Programme.Esther Browne ..... Vera Sisson  
Dora Thomas ..... Madge Kirby  
Mason Downs ..... Raymond Nye  
Richard Stewart ..... Hosea Ruben  
Leonard Almes ..... Charles MayoThis is a thoroughly human story ex-  
ceedingly well done. It is a little incident  
taken right out of life and the fact that  
it is a perfect reflection of life is the reason  
for its charm and delightfulness. Based  
on the theme that fame comes through  
suffering it tells the story of a young girl,  
a stenographer, with a great ambition to  
become a writer. Her efforts are unsuc-  
cessful, however, largely because she is too  
young to know life. At last an event hap-  
pens in her own life. She falls in love  
and as the love story develops she writes  
it. Dora Thomas, another stenographer,  
has been forced to fly from her position  
owing to the unwelcome attentions of her  
employer and in a starving condition is at  
last taken in by Esther Browne, the stenog-  
rapher, with literary yearnings. Later  
Esther meets, in the course of business, a  
young mining engineer named Richard  
Stewart and falls in love with him at sight.  
In due course of time she invites him out  
to her house for dinner and there he meets  
Dora Thomas and loses his heart to her.  
Several complications of plot are here in-  
troduced, but in the end Richard and Dora  
are married and Esther's book is received  
with great success. She has won her much  
longed for literary fame but at the sacrifice  
of love and fame as always becomes a  
laurel of tears.The two leading parts of Esther and  
Dora were excellently well handled by Vera  
Sisson and Madge Kirby, while Hosea Ruben  
made a pleasing young lover. Mason Downs  
was the bold, bad villain and was suffi-  
ciently bold and bad enough. Leonard Almes  
did a good bit of characterization as the ex-  
perienced writer who helped Esther by his  
advice and encouragement. The picturewas well directed and excellently photo-  
graphed. E.**"A GIRL OF YESTERDAY"**A Five-Reel Picture in Which Daniel Froh-  
man Presents Mary Pickford. Released  
Oct. 11 by the Famous Players Company  
On the Paramount Programme.Jane Stuart ..... Mary Pickford  
Aunt Angela ..... Gertrude Norman  
Rosanna Danford ..... Frances Marion  
John Stuart ..... Jack Pickford  
A. H. Manrow ..... Donald Crisp  
Stanley Hudson ..... Marshall Neilan  
The Aviator ..... Glenn MartinThe story is a simple little love tale of  
an old fashioned girl who comes into a  
large fortune and breaks into the social life  
of the town. She meets Stanley Hudson and  
falls in love with him and her brother does  
likewise as soon as he has been among the  
society people a short time. There is some  
intrigue worked through the story, but it  
really is of no special importance. There  
is a great contrast between the girl and her  
brother who goes in for fine clothes and  
becomes intoxicated by the money that has  
suddenly come to them. It all ends well,  
but not in a slickish sort of way, for the  
production is far too well handled. It  
is a very pretty picture throughout, and  
the directing is done very well except for  
a slight mistake here and there in social  
etiquette. The one thing to say is that  
it is a delicate picture, delicately done, and  
that is a great deal.The role which Miss Pickford is cast in  
is one which gives her chance for her own  
style of work and she does it very well.  
She always makes a charming old fashioned  
girl for she seems so simple in her way of  
going about what she has to do.Jack Pickford should never be known as  
Mary Pickford's brother, for he is capable  
of work which speaks for itself. He shows  
his ability in the part of John Stuart and  
it is done in a way, which few screen ac-  
tors, with years of experience to their  
credit, could accomplish.The rest of the cast were all up to the  
mark that is set by the Famous Players  
and even Glenn Martin did his important  
part—flying—well. B.**"A RHEUMATIC JOINT"**The Second Installment of the New Ad-  
ventures of J. Rufus Wallingford, in Two  
Reels. Produced by the Whartons and  
Released on the Pathe Programme Oct.  
18.J. Rufus Wallingford ..... Burr McIntosh  
Blackie Daw ..... Max Fisman  
Violet ..... Edith  
Cornelius Rockwell ..... Harry Carr  
Omission Jones ..... Edward O'ConnorThe second of the New Adventures of  
J. Rufus Wallingford is a close runner to  
the first although not quite as funny. This  
time Mr. Wallingford sees great opportu-  
nities in a sanitarium for the cure of old  
age. Through a carefully laid plan one of  
the faithful members of the "consters"  
meets Cornelius Rockwell on the train going  
to the town in which this great sanitarium  
is. John Onion is the faithful member and  
succeeds in getting the rich man to come  
and look the place over. Here he sees a  
cure made and is so enthused over its suc-  
cess that he outbids John Onion, giving the  
firm a check for \$150,000 which is given  
over to the Warden girls. The name of  
Rockwell is no more to be seen on the list  
of swindlers and they turn their minds to  
some other way in which to get even with  
the other men.Nothing is lacking in the production.  
Every detail is done with the object of  
showing a real J. Rufus Wallingford as he  
has been depicted to thousands of read-  
ers. Let's hope for more and even better  
tales of how J. Rufus Wallingford squares  
accounts with the other swindlers. B.Dianna of the Farm (Kalem, Nov. 2).—  
Rube Miller is the director of this single-reel  
comedy, featuring Bud Duncan and Ethel Tetre.  
Bud Duncan is not as funny working singly, as  
in company with his partner, Lloyd Hamilton.  
The story is of the slightest, and deals with  
two tramps trying to work on the sympathies  
of a farmer's daughter, and the entrance of the  
irate father with the usual slapstick tactics re-  
sulting.Danger Ahead (Kalem, Nov. 8).—This  
episode in the "Hazards of Helen" Railroad  
Series featuring Helen Gibson is well up to the  
standard of the whole series. Helen Gibson  
makes a particularly daring jump from an auto-  
mobile to a moving freight train, and is thereby  
able to capture two jewelry thieves, who up to  
that time have eluded the police. It is a good  
offering well produced. E.Nan of the Backwoods (Lubin, Oct. 14).—  
A drama in three reels of the poor girl and  
the rich man, but this time with a slightly dif-  
ferent twist. While Gilbert Martin, a rich young  
club man, is on a trip in the south with his  
family he meets Nan Peters, a girl who has  
always lived in the rural section of Florida, and  
their friendship becomes stronger as the time  
passes. Nan's brother suspects that the rich  
young city man is leading his sister astray, and  
requests him to leave her alone, which the young  
man does not do. The brother finds them in the  
woods one day, and thinks that the rich man  
has wronged the little girl, which is not so.  
He then gets his father, and at the point of a  
revolver they force the young man to marry  
her. Nan is most unhappy, and is not allowed  
to live with the man. He is taken sick and  
dies, which frees her to marry the man whom  
she has always loved, and still does after she  
realizes her mistake. Valentine Grant as Nan  
does some excellent work and has no lacking  
of personal charm. P. R. O'Mally as her brother  
is very convincing. B.



## LICENSED FILMS

**The Seymour House Party** (Biograph, Sept. 27).—The story concerns a wife who, such to her husband's regret, has a great tendency to gamble, and who on the night of the Seymour house party loses \$1,000, and that same night a diamond dog collar is stolen from her hostess. She is accused of the theft, and finally she recovers the dog collar at the risk of her own life. The picture has a poor interior for the setting, but the directing is done fairly well with the cast average. B.

**The Butterfly's Lesson** (Vitaphone, Sept. 27).—A count and an ordinary man are the two corners of the triangle of the butterfly. The butterfly is the third. The butterfly flits the ordinary man, and is then taken up by the ordinary man, who takes her out in his motor boat, and lands on an island where he says he intends to keep her until she will consent to be his wife. A struggle between the two ensues, which brings forth screams, and which attracts the ordinary man, who happens to be out in a canoe. He rescues her, and they escape from the island, not without giving the count a thrashing. A mediocre picture in plot and development. B.

**The Hunt** (Selig, Sept. 27).—Featuring John Johnson and Wheeler Oakman in a story of fishing life on the coast. The story holds the attention, and has many exciting and interesting scenes. It ends with both the Hunt and the man being killed. The picture seemed somewhat overdone, but the pathos stirs one, and the scenic qualities are worthy of some praise. B.

**The Lesson of the Narrow Street** (Biograph, Sept. 23).—A rather novel little story of an artist who is struggling for an existence in New York, and who, not Paris, and who some Wall Street work both artistically and financially. His financial adventure turns out poorly, but his artistic work finds him a friend in the unknown ruler of the Narrow Street, who recovers the artist's fortune. B.

**A Kentucky Episode** (Biograph, Sept. 23).—Several people die or rather are killed on account of a murder, and because a woman kills the man she loves a coward. A most conventional plot if death can be called such and without doubt love can. Some sharpshooting and would make any snipey envious was accomplished, and at the end lovers fell into each other's arms. B.

**Snakeville's Hen Noodle** (Essanay, Sept. 23).—A female doctor persuaded by two hounded men and a long man who wore a short tattered coat as the office boy was the cause of the comedy by the store name. Also as the men was laid in a small town, the police here, an old sheriff with a large star, was brought into the action. The burning of old does in the doctor's office afforded most of the fun. B.

**Hearst-Selig News Pictorial** (Selig, Sept. 23).—The world seems always full of interesting events, at least, those pictured by Hearst-Selig are interesting. The Red Sox beat the White Sox on Governor's day in Boston shows the enthusiasm is not lacking in the national game, and then the perfection of a motor car which turns like an automobile takes one's mind from sport to the inventions of the day. Then the folks on a great holiday at Atlantic City followed by the horse racing at the State fair at Syracuse. Our soldiers on the Texas border at work shows that camp life has its comforts. Then one sees the Harvard matches putting their men through practice. New York police recruits are seen in a review. B.

**Broncho Billy Mised** (Essanay, Oct. 1).—A comedy drama of the West in one reel, with Gilbert Anderson and Marguerite Clayton in the leading roles. Broncho Billy, the sheriff of Snakeville, is misled in hunting his son down by the daughter of the man who disowns her father as a woman. Gilbert Anderson, a pleasing as he usually is, and Marguerite Clayton does good work. B.

**Bratality** (Biograph, Oct. 1).—The story of a man who beats his wife and who now was freed. The picture is a reissue, and is a well-made one-reel drama directed by D. W. Griffith. Mae Marsh as the wife does some very good work. At first she is happy, and then she and, and she is both in a very pleasing manner. Miller Miller as the husband handles his role very well in deed, and as the brute he is a real one. Lionel Barrymore is also in the cast. B.

**The Fox Trot Fennesse** (Vitaphone, Oct. 1).—Really all that need be said is that the picture is one of the Drew's. A one-reel Drew comedy is a welcome sight to a reviewer. Sid Drew as the husband is tired of fox trotting, and takes a bad foot, but he is discovered by his wife, and she threatens him with her mother. That is enough, and the foot immediately comes well. B.

**Out for a Boat Ride** (Essanay, Sept. 30).—A slapstick comedy of originality. Thieves, and shooting are all given out at once. It is laughable and clever. It is not overdone. Most of the slapstick comedies are. B.

**Her Renunciation** (Biograph, Oct. 21).—A good scenario with a capable cast is what is to be said of this picture. It is the story of a man who is engaged to a young artist in the city, and who has never met the other members of her family. One day while the girl is painting a picture of her sister the man comes to her. The girl's sister is slightly crippled and has to walk on crutches which brings out sympathy from the man, who falls in love with her. The girl breaks her engagement with the man, and the man and her sister become engaged. The girl wins a prize, which has been used for a painting and sends this to her family, so that her sister may be operated on. The girl is cured, and when the girl comes back to her they go off in a boat and are tipped over. The man comes just to late to save the girl, and her sister is saved. The picture is well made. B.

**The Girl and the Mail Bag** (Selig, Oct. 5).—A one-reel drama of the West which is the story of a mail robbery in the days of the stage coach. It is an ordinary plot worked out in the usual way. Victoria Forde is the girl. She does some riding, and handles the horses with the ease of an experienced woman. B.

**Black Eagle** (Edison, Oct. 20).—A one-reel Western story introducing the holding up a stage coach in the first scene. Black Eagle is a man who has been attentive to her that he is to be robbed by this famous robber. She is warning him he tells her that he is going East to find the man who wronged his life and make him pay the price with his life. The robbers come and Black Eagle is found to be the same man who wronged the hero's sister. He is killed by the girl while he is dealing with the hero and it ends happily. B.

## LICENSED FILM RELEASES

Monday, Oct. 25.

(Bio.) Arline's Chauffeur. Dr.  
(Ess.) The Destroyer. Three parts. Dr.  
(George Kleine) The Price of Ambition. Two parts. Dr.  
(Kalem) The Net of Deceit. Broadway Favorites Special. Three parts. Dr.  
(Lubin) The Inevitable Penalty. Dr.  
(Selig) The Chronicles of Bison Center, No. 2. "Shoo Fly." Two parts. Com.  
(Selig) Hearst-Selig News Pictorial, No. 85, 1915.  
(Vita.) The Prince in Disguise. Com.

Tuesday, Oct. 26.

(Bio.) A Mystery of the Mountains. Two parts. Dr.  
(Ess.) Miss Freckles. Two parts. Dr. Com.  
(Kalem) The Knave and the Knight. Com.  
(Lubin) Playing in Tough Luck. Com.  
(Selig) The Race for a Gold Mine. Western. Dr.  
(Vita.) To Cherish and Protect. Broadway Star Feature. Three parts. Dr.

Wednesday, Oct. 27.

(Bio.) Harvest. Three parts. Dr.  
(Edison) The Seventh Day. Com.  
(Ess.) Dreamy Dood in "Up in the Air." Cartoon. Com.—A scenic subject on the same reel.  
(Kalem) By Whose Hand. Two parts. Dr.  
(Lubin) The Man of God. Two parts. Dr.  
(Vita.) Itsky, the Inventor. Com.

Thursday, Oct. 28.

(Bio.) A Trick of Fate. Dr.  
(Ess.) Fun at a Ball Game. Com.  
(Lubin) The Strange Unknown. Three parts. Dr.  
(Minal) (Subject not yet announced.)  
(Selig) Hearst-Selig News Pictorial, No. 86, 1915.  
(Vita.) The Unforgotten. Dr.

Friday, Oct. 29.

(Bio.) The Coming of Angels. Dr. Biograph Release, No. 21.  
(Edison) The Mystery of Room 13. Four parts. Dr.  
(Ess.) Broncho Billy's Cowardly Brother. Western. Dr.  
(Lubin) The Wonder Cloth. Dr.  
(Vita.) A Case of Eugenics. Com.

Saturday, Oct. 30.

(Bio.) The Sheriff's Trap. Dr.  
(Edison) Niagara Falls. Sc.  
(Edison) Yardville Folks. Edu.  
(Ess.) The Lighthouse by the Sea. Three parts. Dr.  
(Kalem) Rescue of the Brakeman's Children. Episode No. 51 of the "Hamlets of Helen." Railroad Series. Dr.  
(Lubin) His Body Guard. Com.  
(Selig) When California Was Wild. Jungle Zoo Wild Animal. Dr.  
(Vita.) The Shadowbox. Two parts. Com.

## UNIVERSAL FILM RELEASES

Monday, Oct. 25.

(Broadway Universal Feature) The College Orphan. Six parts. Dr.  
(Nestor) An Heiress for Two. Com.

Tuesday, Oct. 26.

(Gold Seal) (No release this day.)  
(Impi) By Return Mail. Com.  
(Rea) The Millionaire Paupers. Three parts. Society. Dr.

Wednesday, Oct. 27.

(Animated Weekly) No. 190.  
(L. Koi) Tears and Sunshine. Com.  
(Victor) A Life at Stake. Two parts. Western. Dr.

Thursday, Oct. 28.

(Big L) The Flag of Fortune. Two parts. Heart interest. Dr.  
(Lagumber) (No release this day.)  
(Powers) Lady Raffles and Detective Duck in "The Lost Roll." Com.

Friday, Oct. 29.

(Impi) The Craters of Fire. Three parts. Melod. Dr.  
(Nestor) The Frame-Up on Dead. Com.  
(Victor) (No release this day.)

Saturday, Oct. 30.

(Bison) The Superior Claim. Three parts. Western. Dr.  
(Joker) (Title not decided.)  
(Powers) (No release this day.)

## MUTUAL FILM RELEASES

Monday, Oct. 25.

(Amer.) Out of the Ashes. Two parts. Dr.  
(Fairstaff) Tillie, the Terrible Typist. Com.  
(Novelty) Holo Nerve. Com.

Tuesday, Oct. 26.

(Beauty) Touring With Tillie. Com.  
(Gaumont) See America First. No. 7. Sc.  
(Gaumont) Keeping Up With the Joneses. Cartoon. Com.  
(Thau.) The Conscience of Juror No. 10. Two parts. Dr.

Wednesday, Oct. 27.

(Centaur) The Blood of Our Brothers. Three parts. Dr.  
(Novelty) Love and Artillery. Com.

Thursday, Oct. 28.

(Centaur) The White King of the Zaras. Two parts. Dr.  
(Fairstaff) The Soap Suds Star. Com.  
(Mutual Masterpicture) His Wife, Thanbouser. Four parts. Dr. No. 44.  
(Mutual Weekly) No. 43, 1915.

Friday, Oct. 29.

(Amer.) The Smuggler's Cave. Dr.  
(Cubi) Jerry to the Rescue. Com.  
(Mustang) Playing for High Stakes. Two parts. Dr.

Saturday, Oct. 30.

(Beauty) An Auto Bungalow Fracas. Com.  
(Clippers) The Idol. Three parts. Dr.

## THE PATHE EXCHANGE

Week of Nov. 1, 1915.

(Pathe) New Adventures of Wainford, No. 5. Dr.  
(Phumfilms) Giving Them Fits. Com.  
(Photocolor) Children of the Netherlands. Sc.  
(Globe) Human Movements Analyzed. Edu.  
(Pathe News) No. 88.  
(Pathe News) No. 89.  
(Pathecolor) Adventures of a Madcap. Dr.  
(Panama) Seal of the Navy. No. 10. Dr.  
(Pathecolor) Whiffles' Futile Flivver. Com.  
(G. R. P.) The Menace of the Mate. G. R. P.  
(Starlight) Flats and Sharps. Com.

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## FEATURES ON THE MARKET

DATE	PRODUCER	PLAY	STAR
Sept. 2	Famous Players	The Incurable Duke	John Barrymore
Sept. 6	Famous Players	Esmeralda	Mary Pickford
Sept. 13	Lasky-Relasco	Out of Darkness	Charlotte Walker
Sept. 16	Moscow	The Case of Becky	Blanche Sweet
Sept. 20	Lasky	Peer Gynt	Cyril Maude
Sept. 23	Bosworth	The Explorer	Lea Telleghen
Sept. 27	Lasky	Two Ever Thus	Lise Janis
Sept. 30	Famous Players	Voice in the Fog	Donald Brian
Oct. 4	Famous Players	The Fatal Card	Hazel Dawn and John Mason
Oct. 7	Famous Players	Zaza	Pauline Frederick
Oct. 11	Famous Players	The Girl of Yesterday	Mary Pickford
Oct. 14	Lasky	The White Pearl	Marie Doro
Oct. 18	Lasky	Blackbirds	Laura Hope Crews
Oct. 21	Lasky	The Chorus Lady	All Star Cast
Oct. 25	Moscow	The Secret Sin	Blanche Sweet
Oct. 28	Famous Players	The Yankee Girl	Blanche Ring
Nov. 1	Lasky, by arrange-	The Masqueraders	Hazel Dawn
Nov. 4	Famous Players	Carmen	Geraldine Farrar
Nov. 8	Famous Players	Still Waters	Marguerite Clark
Nov. 11	Famous Players	Madame Butterfly	Mary Pickford
Nov. 15	Famous Players	The Red Widow	John Barrymore
Nov. 18	Famous Players	Bella Donna	Pauline Frederick
Nov. 22	Lasky	The Mummy and the Humming Bird	Charles Cherry
Nov. 25	Famous Players	Chimede Fadden out West	Victor Moore
Nov. 29	Famous Players	A Gentleman from Indiana	Dustin Farnum
		The Prince and the Pauper	Marguerite Clark

V-L-S-E. INC.

Corrected up to Monday, Oct. 18.

July 12	Vitagraph	Crooky Scruggs	Frank Daniels
July 19	Essanay	The Blindness of Virtue	Edna Mayo
July 26	Selig	A Texas Steer	Tyrone Power
Aug. 2	Lubin	The Climbers	Gladys Hanson and Geo. S. Spencer
Aug. 9	Vitagraph	Chalice of Courage	Myrtle Gonzalez and William Duncan
Aug. 16	Essanay	A Bunch of Keys	June Keith and Johnny Slavin
Aug. 23	Selig	House of a Thousand Can-	Grace Darmond and Harry Mestayer
Aug. 30	Vitagraph	Wheels of Justice	Raymond Hitchcock
Sept. 6	Lubin	Ring Tailed Rhinoceros	Robert Edeson
Sept. 13	Vitagraph	Mortmain	Octavia Handworth and Beatrice Morgan
Sept. 20	Selig	The Great Ruby	Maurice Costello
Sept. 27	Vitagraph	The Man Who Couldn't Beat God	Eugene Bessner and Guy Oliver
Oct. 4	Lubin	The Circular Staircase	Marie Dressler
Oct. 11	Essanay	Tillie's Tomato Surprise	Edith Storey and Antonio Moreno
Oct. 18	Selig	Dust of Egypt	Richard Travers
Oct. 25	Lubin	In the Palace of the King	Romaine Fielding
Nov. 1	Vitagraph	The Valley of Lost Hope	Otis Harlan, Grace Darmond, and Rita Gould
Nov. 8	Essanay	A Black Sheep	Joseph Kilgour and Virginia Pearson
Nov. 15	Selig	The Rights of Man	Henry Walthall
Nov. 22	Vitagraph	The Turn of the Road	Charles Richman and Eleanor Woodruff
Nov. 29	Selig	The Haven	Robert Edeson
Dec. 6	Shubert	Sweet Alyssum	
Dec. 13	Vitagraph	Heights of Hazard	
Dec. 20	Selig	The Caveman	

WORLD FILM CORPORATION

Oct. 25	California	Salvation Nell	Beatriz Michelena
Nov. 1	Shubert	Little Church Around the Corner	Frederick Lewis and Ethel Gray Terry
Nov. 8	Blaney	A Butterfly on the Wheel	Emile Padi
Nov. 15	Shubert	The Code of the Mountains	Holbrook Bliss
Nov. 22	Shubert	The Sins of Society	Mollie King
Nov. 29	Brady	A Modern Camille	Robert Warwick
Dec. 6	Shubert		Clara Kimball Young

## GENERAL FILM FEATURES.

(Three Parts.)

AUGUST.  
Essanay. Hearts and Roses.  
Lubin. A Species of Mexican Man.  
Selig. The Strange Case of Taimai Lind.  
Edison. The Slave Student.  
Vitagraph. The Tigress.  
Vitagraph. Hearts Ablaze.

SEPTEMBER.  
Lubin. The Phantom Happiness.  
Edison. The Way Back.  
Essanay. The Whirlpool.  
Essanay. Caught.  
Kalem. The Vanderhoff Affair.  
Essanay. The Crucible.  
Lubin. The Irish in America.  
Selig. Neath Calvary's Shadows.  
Edison. What Happened on the Barbado?  
Vitagraph. One Performance Only.  
Essanay. A Mansion of Tragedy.  
Kalem. The Man Servant.  
Vitagraph. West Wind.  
Knickerbocker Star. The Purple Night.  
Lubin. The Red Virgin.  
Selig. The Jungle Lovers.  
Edison. Ransom's Folly.  
Essanay. The Scapgoat.  
Kalem. The Circular Path.  
Lubin. The Call of the Dance.  
Lubin. A Desert Honeymoon.  
Edison. Her Happiness.  
Vitagraph. From Out of the Big Snows.  
Kalem. The Guilt.  
Vitagraph. Through Troubled Waters.  
Knickerbocker Star. The Dragon's Claw.  
Lubin. Voices From the Past.  
Edison. The Ploughshare.

OCTOBER.  
Biograph. The Country Parson.  
Biograph. Serge Panine.  
Biograph. The Soul of Pierre.  
Biograph. Dora.

NOVEMBER.  
Biograph Nov. 3 Dora Thorne. (Four reels.)  
Biograph Nov. 10 The Laurel of Tears. (Three reels.)  
Biograph Nov. 17 The Gambler of the West. (Four reels.)  
Biograph Nov. 24 The Reproach of Annesley. (Three reels.)

## METRO PICTURES CORP.

May 9 Cora (Ruffe).  
May 17 The Middleman (London).  
May 24 Four Feathers.  
May 31 Her Own Way (Popular Plays and Players). Florence Reed.  
June 7 Fighting Bob (Ruffe). Orrin Johnson and Olive Wyand.  
June 14 My Best Girl (Max Fisman and Lab Meredith).  
June 21 Always in the Way (Mary Miles White).  
July 12 Marse Covington (Edward Connelly).  
July 19 The Right of Way (William Faversham).  
Aug. 2 Sealed Valley.  
Aug. 9 The Second in Command (Frank Rushman).

## KLEINE-EDISON SERVICE.

Sept. 1 The Woman Next Door (Drama) (Kleine).  
Sept. 8 The Money Master (Drama) (Kleine).  
Sept. 15 The Flier (Comedy) (Kleine).  
Oct. 6 Vanity Fair (Drama) (Edison).  
Oct. 13 The Magic Skin (Edison).  
Oct. 20 The Green Cloak (Kleine).  
Nov. 3 The Sentimental Lady (Kleine).  
Nov. 10 Children of Eve (Edison).  
Nov. 17 The Politicians (Kleine).  
Dec. 1 Canavan (Kleine).

## PATHE "GOLD ROOSTER" FEATURES.

September.  
The Galliper. The Jester.  
Via Wireless. The Spender.  
The Closing Net.

## INDEPENDENT FILMS

Foxy Auntie (Pathe, week of Oct. 11).—Helme and Louis in this split-reel comedy conspire to have Helme impersonate the wealthy aunt of a newly-married young couple. It goes very well until the real aunt, who is a militant female of the ultra strenuous type arrives on the scene with particularly disastrous results for the two conspirators. There are several amusing features.  
When Mice Make Merry (Pathe, week of Oct. 11).—This single-reel Ray cartoon has been well conceived and well drawn. It shows the amusing antics of a family of mice with a cat, and has many original and amusing features.  
Wild Walks to Wealth (Pathe, week of Oct. 11).—A very funny single-reel comedy featuring Helme and Louis, which continues the multiplicity of exciting adventures of this laughable pair. This time the scene is laid in a ballet school and it makes an admirable setting for their particular brand of rough and tumble humor.  
Picturesque Zealand (Pathe, week of Oct. 11).—A split-reel scenic showing complete and comprehensive views of Holland, with details of some of the beautiful architecture and the manners and customs of the people beautifully tinted. On the same reel with The Altar of Heaven.  
The Altar of Heaven (Pathe, week of Oct. 11).—This half-reel scenic picture shows the elaborate architecture of the many temples in the now abandoned Forbidden City, the home

of the former Chinese emperors. On the same reel with Picturesque Zealand.  
Fatty's Fatal Fun (Pathe, week of Oct. 11).—Fatty is enormously fat, and further more he liked to play practical jokes with the result that on his wedding night he is kidnapped by a party of friends, robbed of his clothes, garbed in the costume of a prehistoric cave man, and turned loose far from the scene of his nuptial celebration. A real wild man has escaped from a circus, and the group of circus hussies mistaking Fatty for their lost freak lead him a strenuous chase over hill and dale. He finally arrives at the home of his bride to be and is carried while still garbed only in a small piece of fur and a smile.  
The former Chinese emperors. On the same reel with Picturesque Zealand.

## NEWSY NOTES

Hazel Dawn will make her next appearance on the Paramount Programme in the Famous Players production of "The Masqueraders," from the Henry Arthur James drama. Among those in the star's support are: Elliott Dexter, Frank Losee, Ida Darling, and Russell Bassett.

The V. S. L. E. has opened another new branch office. This time Cincinnati is the city that has been raised from a sub-station to a branch office. The new branch will be in charge of Robert S. Shradet. The exchange will occupy an entire two story building at 129 West 7th Street.



## REVIEWS OF LICENSED FILMS

**The Musketeers of Pig Alley** (Biograph, Nov. 5).—This is another Griffith reissue that is remarkable for the attention devoted to realistic detail. It is a story of gang life on the lower East Side of New York, and it is an exact, lifelike picture of conditions as they exist. Blanche Sweet makes an alluring heroine of a slight though intensely interesting story.

**The Lonelike Operator** (Biograph, Nov. 19).—This single-reel Biograph reissue produced under the direction of D. W. Griffith should prove exceedingly popular with exhibitors and moving picture audiences generally. It is thrilling and exciting from start to finish, showing Blanche Sweet in an extremely strenuous role. As a telegraph operator at a lonely station she is attacked by hold-up men, but is able to telegraph for assistance before she is finally overpowered. The suspense and excitement is brought about by the realistic manner of the hold-up and the engineer lover speeding to the rescue. Good interiors of the cap of an engine are shown, and the acting throughout is most excellent.

**The God Within** (Biograph, Nov. 19).—Blanche Sweet and Claire McDowell are featured in this Biograph reissue, produced under the direction of D. W. Griffith. The story takes a slightly strong theme, and handles it in a manner that is most impressive. It shows the psychological effect of child birth, first on a disreputable man, second on a weak but inwardly clean woman, and third on a respectable, industrious man. A young girl is orphaned by a rough miner, and gives birth to a child that dies. Her soul is regenerated and her suffering intense. The advent of the child also serves to regenerate the worthless drunkard that is its father. The wife of one of the most industrious men in the camp gives birth to a child, and dies as a result, and the father, much against his desires and wishes, takes in the abandoned creature, whose child has died in order that his own child may receive the necessary nourishment and live. The effect of the living child on them both is so great, broadening the man's outlook and cleansing the woman's soul, that love and marriage naturally develop. It is a wonderfully well conceived and executed picture.

**Rescue of the Brakeman's Children** (Kalem, Oct. 30).—This episode in the Hazards of Helen Railroad Series, written by W. H. Baugh, and featuring Helen Gibson is not up to the standard set by preceding episodes. The story is exceedingly slight, the whole picture being built about one incident, which is not by any means as thrilling as one is led to expect in this series. A drunken brakeman sets a couple of freight cars loose on the main line, not knowing that his own children are playing on one of the cars. There is danger of collision with the president's special, and Helen, seizing a freight engine, pursues the runaway on a parallel track, she overtakes them, and, by an ingenious method, brings both the engine and the cars to a stop, just in time to avert the accident.

**The Reward** (Vitaphone, Oct. 4).—A young man who has been robbed while in a questionable condition is on his way home when a girl drops her pocketbook while she is passing him. She traces her steps, and finds that the young man has picked it up. He returns it to her, and, as he looks so much like a tramp in the clothes that were exchanged for his own, she gives him her card, telling him that if he calls her father will reward him. He goes to his home, and is ordered from the house by his father, and then goes for the reward. The father of the girl offers him money, which he refused, and takes a position as chauffeur. One day when the father returns to the house with a friend he finds the young man making love to his daughter, and is about to discharge him when he discovers that he is the son of his friend. After his identity is made known he is rewarded, and the reward is the girl. Virginia Pearson as the girl is very attractive, and she does her part exceptionally well. S. Rankin Drew is, of course, entertaining as the young man. His good work is noticeable in this picture. The picture is in one reel.

**Her Soul Revealed** (Biograph, Oct. 7).—A single-reel drama attacking the condition of the tenements in a way which is novel and interesting. It shows that the screen is a good place to attack social evils. A young minister has become interested in the poor, and has complained about the condition of a house which he has visited to its owner. Getting no satisfaction from him he appeals to the Board of Health, and they take it up with the man telling him he will either have to change the conditions of the house or the house will be demolished. The man asks a woman to compromise the minister, and that as her reward he will give her a trip abroad. She consents to this, but becomes so interested in the work of the minister that she refuses to do what she has already agreed to do. Of course, the minister and the girl fall in love, and so the picture ends. It is well done.

**Old Good for Nothing** (Vitaphone, Oct. 7).—A delightful little picture in one reel of an old man, who to every one is no good, except to the children and stray dogs, to whom he is a great friend. In the picture is worked a little love story, which is most pleasing. Edwina Robinson as Hiram is very funny, and brings out the rude kindness of the old man. Bobby Connelly as the young boy he saves from the poor farm is very typical of such a boy.

**Her Slight Mistake** (Selig, Sept. 28).—This single-reel Western comedy is laughable almost from the start. It deals with the clever ruse of a cowboy to avoid a marriage with an exceedingly ugly woman. He goes into the hills as a wild man, and the woman arriving on the scene for the purpose of nursing him back to health sees a butterfly hunting scientist and, mistaking him for her recalcitrant lover, hurries him off to a justice of the peace, and they are married. Bill is dancing a wild dance of joy to think that he has escaped the lynxman's bonds, but this is turned to extreme sorrow when he learns that the woman is the possessor of a snug little fortune of \$50,000.

**The Plague Spot** (Vitaphone, Sept. 30).—A drama of blackmail, kidnapping, and theft. The thief wants the diamond of an old man who is being treated by a doctor. The thief kidnaps the doctor's child, and for a ransom demands the doctor to give the old man who has the diamonds, something that will kill him. The doctor gives his patient a sleeping powder, and the jewels are stolen, but while the thief is stealing them the doctor pricks him with a fountain pen, which is filled with serum. Shortly after this the thief comes to be cured of the plague, which has been given him. The doctor telephones for the police, and when the man comes for his treatment he is arrested, and

the gems which he brought to pay the doctor with are restored. The doctor tells him that he has not the plague, but merely the symptoms of it. The plot is not hackneyed, and the work of Donald Hall, Billy Billings, and Harry Northrup is done with care and is of good quality.

**The Agony of Fear** (Selig, Sept. 30).—Robert Arthur, the villain, is the cause of a girl's downfall and death. He is brutal to all his servants, and for that reason his valet leaves, and he employs a new one. He is kept in fear of the murder he committed by letters, which threaten his life. These letters he receives at all times, saying that he will meet his death at ten o'clock sharp. The letters keep coming from mysterious sources. He hires a detective, who is unable to solve the bounding of his client. He finally dies at ten o'clock sharp of fear, and then it is discovered that the valet he employed has been slowly taking his life to revenge the life of his sister, which was taken by his employer. A new plot, indeed, and the picture is well done.

**Hearst-Selig News Pictorial** (Selig, Sept. 27).—A great many fine views of what our soldiers are contending with on the Mexican border. The Hearst-Selig camera man is on a steamer for a day's outing, then on to Boston, where swimming races are held for both men and women. Back to New York again to see the Seventh Avenue pit made by the falling in of the subway. Then on to Fort Deposit, Md., where the worthy sons of Pennsylvania University are getting in shape for their gridiron struggles. On down south, a little further, to see a man and wife with their small family of ten.

**Hearst-Selig News Pictorial** No. 78, 1915.—The journey on which one starts this week with the Hearst-Selig camera man is an interesting and extensive trip. We start from San Francisco, where we have seen a number of crippled kiddies at the Fair in wheel chairs. Then on to Hinsdale, Ill., where we see Vernon Castle playing polo with the ship and spur Club, and from here we go to England and see hops being picked by London people. Then back to Washington, and see Henry Ford with Secretary Daniels talking over his jitney submarine. Then down South to Brownsville, Texas, and we see United States soldiers stopping chasing bandits and playing baseball, and on up again to the Fair in San Francisco, where we see a nation-wide suffrage campaign being started. At this meeting we are shown Mrs. C. H. P. Belmont and Dr. Yoni Kim, the great Chinese surgeon, talking together. East again, and we see the navy boys going through foot ball drill. Back to the Middle West to Fort Sheridan, Ill., where the business men have become rookies and are being drilled. Then back to Hampton Beach, N. H., where we see two-thirds of the city wiped out by fire. It's a long trip, but worth taking.

**Winning the Widow** (Biograph, Sept. 30).—A new way to win a widow is the idea in this picture, but it fails. Alan Hale as the man is attracted by a widow, who is at the same boarding-house as he is. The widow has a child, and the man decides that if he can steal the baby the widow will marry him. He hires the shoe clerk, who is in the same house, to steal the child. This the shoe clerk does, and then the man writes that he will return the child any time she will marry him. There is no word from the widow, and the man is in despair with the child on his hands. Just as he is about to give up, the widow and the shoe clerk walk in. They inform him that they have been married, and they thank him for the money he paid for the stealing of the child, as that they used for their wedding trip. Is a new idea, and is well done.

## FEATURE FILMS

**The Bridge of Time** (Selig, Oct. 7).—A three-part picture by Roy McCardell with an original twist. A man who has a great love for studying his family tree compromises a girl, and is wounded by her brother. He is delicious and dreams of the past—as far back as Queen Elizabeth. In this dream he sees one of his ancestors do the same thing he has done, and he acted just, and the girl was honored by the queen. This gives him courage, and he does as his forefather did. It is very well done and interesting.

**A Sultana of the Desert** (Selig, Oct. 4).—A two-reel romance of the desert which is slight in plot, but is saved by the scenic effects and the gay costumes of the characters. In fact, the entire picture is so well set that it achieves its purpose very well. Kathryn Williams is charming as Jean Martin, the daughter of a Frenchman of wealth and position in the country in which he lives. Thomas Santschi as "Christoph," native and the lover of Jean Martin, is pleasantly romantic. The story is of love between Jean and Christoph, which is represented by her father, who decides to put her in a convent. This is done, but she escapes and lives in a cave with a lion until she is rescued by her lover. The scene with the lion is most interesting, and reminds one of a story of Balzac's.

**The Fashion Shop** (George Kline, Oct. 4).—An original scenario in two reels, and very well carried out with Ethel Grandin in the leading role. Miss Grandin is pleasing and sincere. A young author, who is always having his work returned, with rejections slips enclosed, is taken sick, and his wife goes to work to keep the family together. Her work consists of posing as a countess, at events of social importance, where she wears clothes of a certain fashion shop, and is paid a good salary for the work. The papers print pictures of her name, in connection with a certain society man. Her husband finds this man in her apartments, and then accuses her of being untrue to him, and leaves her. He learns his mistake, however, and goes back to their home, where he finds her. It's a very good picture, and yet one wonders how the photographer, shown taking a picture of her, can take the picture at night as she is getting into a taxi cab. If it is not taken at night then the men at the party are rather out of place in evening clothes.

**Barriers of Prejudice** (Vitaphone, Oct. 5).—A drama in three parts, telling the story of a rich young man who marries a fisher girl after she has nursed him through a sickness. The mother of the man is very much upset over the marriage, and does what she can to come between the two. She succeeds until the young man finds that he is a father, and this stirs the parental feeling in him, and he returns to his wife, Anne Schaffer as the young wife does her part well, but with hardly enough emotion and sincerity. Carleton Weatherly is the young man.

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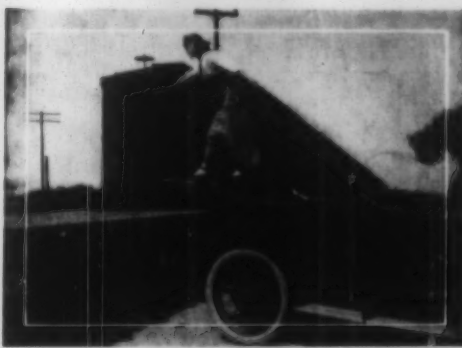
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